DULCIMER PLAYERS news

The Journal for Hammered and Fretted Dulcimer Enthusiasts

Vol. 25, No. 2 ★ May 1999–July 1999

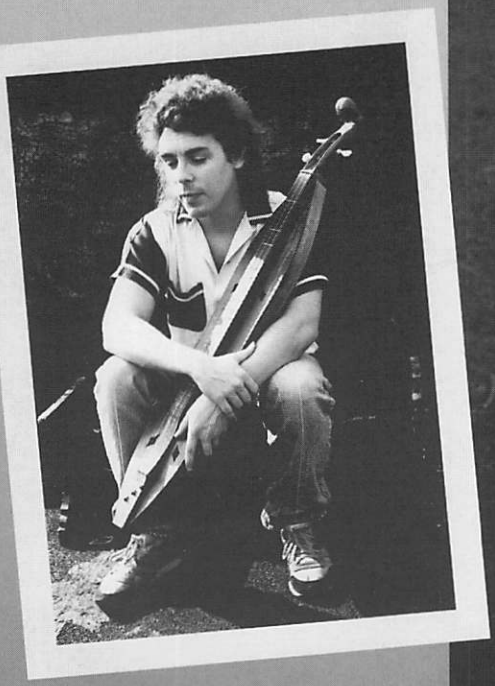
$6.00

In This Issue

- ★ Page after page of dulcimer festival information
- ★ Larry Conger
- ★ Nick Krukovsky
- ★ David Massengill
- ★ Tales and traditions of hammered and mountain dulcimers
- ★ Dulcimer strings
- ★ Dulcimer arrangements

Plus

- ★ News, reviews, and more…



David Massengill

Our 25th year!

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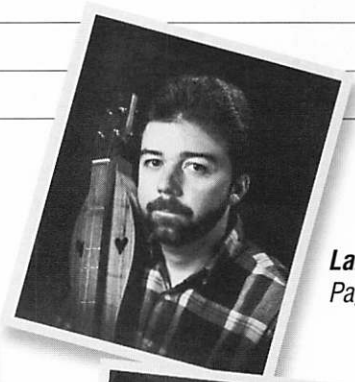

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Dulcimer Players News

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May 1999–July 1999

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Technical Dulcimer • **Sam Rizzetta**

Hammer Dulcimer • **Linda Lowe Thompson**

Mountain Dulcimer History • **Ralph Lee Smith**

Hammered Dulcimer History • **Paul Gifford**

What's New/Musical Reviews
Neal Walters

Eurotunes • **David Moore**

Dulcimers in Cyberspace • **Tull Glazener**

The Art of Performing • **Steve Schneider**

Profiles
Rosamond Campbell

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Founded in 1975 by Phillip Mason

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Dear Readers

The story progressed like the plot of a bad dime-store novel. Right after the New Year we heard about woes with the deep snow in the Midwest—and the storm was heading our way! It arrived bearing lots of ice followed by (Virginia's equivalent of) an Arctic freeze. Just to make sure we got the message, snow and more ice greeted us as the week progressed. Finally there was some moderation in the weather, and the glimmer of hope for getting the winter *Dulcimer Players News* in the mail on time infused our "we're tired of it already" souls. We were wrong.

Monday January 11th, the City of Winchester discovered a major problem with the water system. Businesses were requested not to open on Tuesday January 12th and schools were closed. Our two-person office hardly counted, but we took the day off to shovel ice instead. On Wednesday city police visited area businesses and requested we close. On Thursday ice once again blanketed our area—just as the city water system was returning to normal. Friday, January 15th, the sun came out, some melting occurred, and that afternoon the winter issue of DPN entered the postal system!

Some time ago we started putting the approximate mailing date on each issue so you'd have some idea of when DPNs leave here. As much as we'd like to, we have no control over the journal once it lands at the post office door. Since addresses are bar-coded now, this moves DPNs more quickly than in the past. But distribution centers and even local post offices, as you know, have a life of their own.

In our welcoming letter to new subscribers we talk about our policy and give some idea of how long it takes for DPNs to arrive. The notice printed on copies is designed to remind you of our mailing policy. Yet the human factor can always come into play; if there is ice on the road we stay home—and we hope the good folks at Winchester Printers do also. This will happen sometimes. Bear with us, okay?

I've told you so many stories about my family; here is one more. I grew up in Richmond where springtime arrived sooner than it does here in the northern Shenandoah Valley. My father, a confirmed Bostonian, must have longed for spring even in Richmond's warmer climes. You could almost set your calendar. Some blustery day in early March or so my father would burst through the front door bearing a big bouquet of daffodils for my mother. We all knew that the flower vendors from southeast Virginia had just arrived on the street corners of Richmond bearing spring's promise. As I write this, Nall's Farm Market is closed until March 15th and the sign for Meadows Farms says, "Open February 25th." It's January 22nd and I'm assembling the Events Calendar for the spring DPN. Each of the festivals reminds this winter-weary dulcimer player that spring and summer are not far away. Daffodils are on the horizon... and tucked here and there throughout this isssue to remind us.

Dulcimerrily,

Madeline MacNeil

NETWORKING

Closing dates for the August—October 1999 DPN
(To be mailed to subscribers by July 10th)

Information for News & Notes, Letters, Music Exchange, etc: May 5th

Unclassified Ads: May 5th

Display Ads: May 5th (space reservation), May 15th (camera-ready copy)

Ad Prices

Unclassified Ads:

45¢ per word. 4 issues paid in advance without copy changes: 20% discount.

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1/12 page $35	1/6 page $70
1/4 page $105	1/3 page $140
1/2 page $200	Full page $400
Inside back cover $450	
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For inquiries concerning interviews and articles, contact us for details and a style sheet. Unsolicited manuscripts are welcome. For returns of manuscripts, photos, or artwork, please enclose a stamped envelope; otherwise DPN is not responsible for their eventual fate. The DPN reserves the right to edit all manuscripts for length and clarity. The opinions expressed therein are not necessarily those of the Dulcimer Players News.

Technical Dulcimer questions
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Letters to Us

Dear DPN:

The Friendly Dulcimers performed at the Sun City Center Pageant on January 30th. They played an arrangement by Addie Smith of "Westphalia Waltz." Seated (left to right) are: Harold Hirstein, Doris Turner, Gloria Granert, and Esther Cantrell. Standing (left to right) are: Addie Smith, John Smith, Cle Joughlin, and Mary Frances Underwood.

Addie Smith
Sun City Center, Florida

Dear DPN:

Since retirement I've reintroduced myself to the mountain dulcimer and hope to make several. I made quite a few instruments in the 1970's and early 80's. The DPN has really changed since then. I have fifteen issues from that period! Players have certainly changed and the new instruments—wow!

I have lots to catch up on. My music collection was made up of LPs; now I have to borrow my wife's CD player. She found you on the Internet for me.

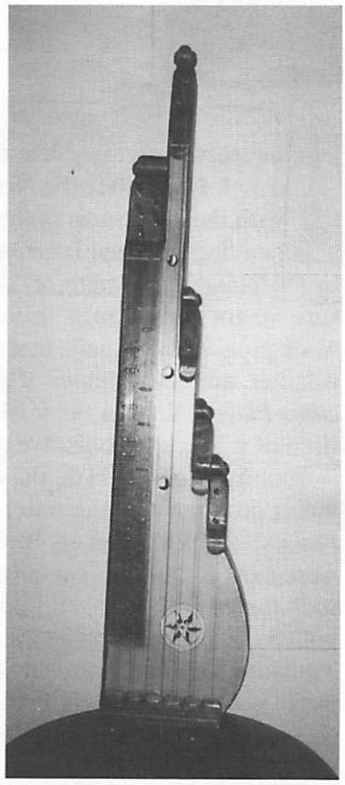
Dave Studyvin
Lees Summit, Missouri

Dear DPN:

I appreciated the article (November 1998–January 1999 DPN) on the hummel as I have built two of this type of European dulcimer myself. They have a very full sound with the extra drones. All of mine have diatonic fingerboards as I like to keep it as simple as possible. I also enjoyed [reading about] Sam Stone and seeing him on the cover.

Peter Schalcher
Junabee via Warwick, QLD, Australia

Dear DPN:



Enclosed is a picture of a citera, a Hungarian dulcimer that was mentioned in Michel Terlinck's article (Feb-April 1999 DPN). I brought this instrument back from Europe this summer and love the way it sounds. I had intended to purchase an Epinette (French dulcimer), but this instrument had a big sound for such a small instrument.

The builder is Gats Tibor, from Budapest. On the left side, there is a row of diatonic frets, like our dulcimer, with three melody strings. Next to that is a row of chromatic frets with two melody strings, giving two chromatic octaves. Then there is a series of drone strings, with fourteen strings in all. Strumming across all those strings gives a big, full chord. It has no back, and is made to be played on a table top. I played it on a wooden picnic table at a rest stop, and filled the air with music.

I played this citera at Galax, Virginia this year and it placed second behind Jim Miller's hammered dulcimer. So, the highest-rated mountain dulcimer at Galax in 1998 was made in Hungary and purchased in France!

Fred Meyer
Clear Creek, Indiana

Dear DPN:

I am compiling a list for hammered dulcimer players living in North Carolina. I have a database set up for e-mail and snail mail where I can categorize the players by counties. This is only for the purpose of announcing events in their area. I am hoping this will generate more interest and higher attendance so that we can have more workshops and concerts here.

Cindy Ribet
Cribet@aol.com

Dear DPN:

I am an avid eighteenth century re-enactor and play the mountain dulcimer quite often. For some period events they won't allow a modern dulcimer so I made a version of the German Pennsylvania zither (scheitholt) for that purpose. I have enjoyed it so much that I have considered making more. Several of my re-enactment friends already want one if I do.

Court McFarland
Agency, Iowa

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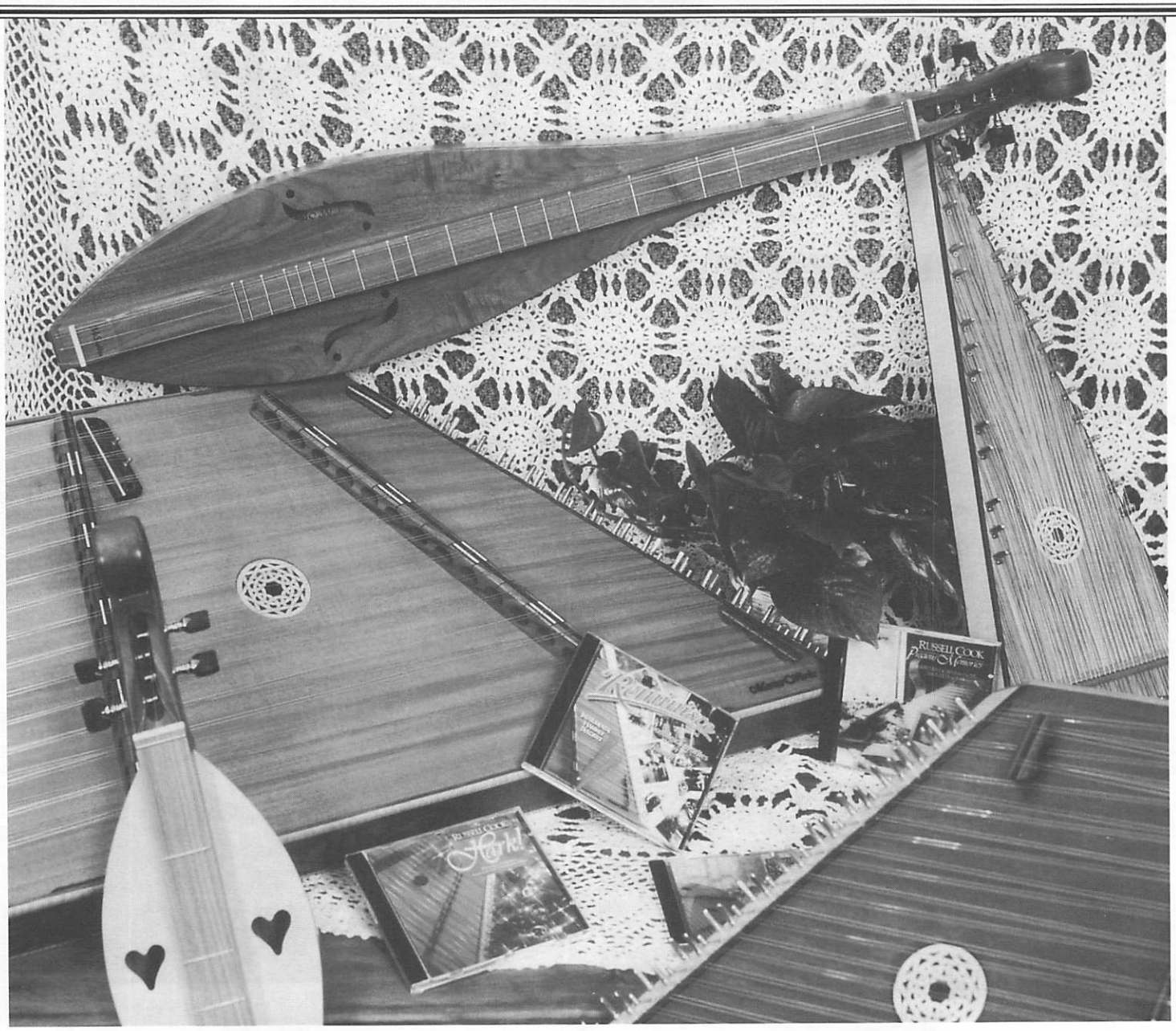

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Russell Cook

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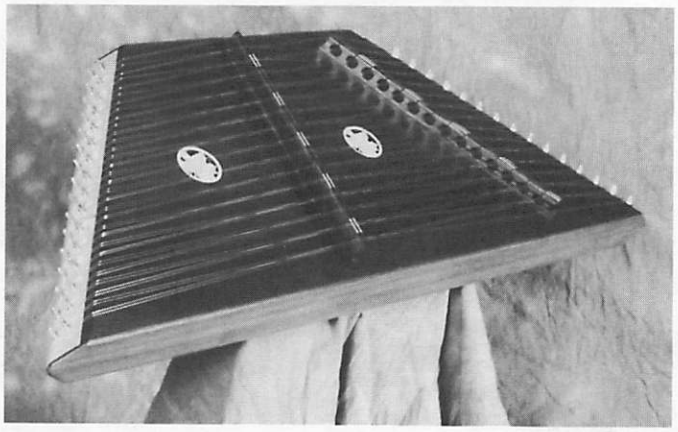

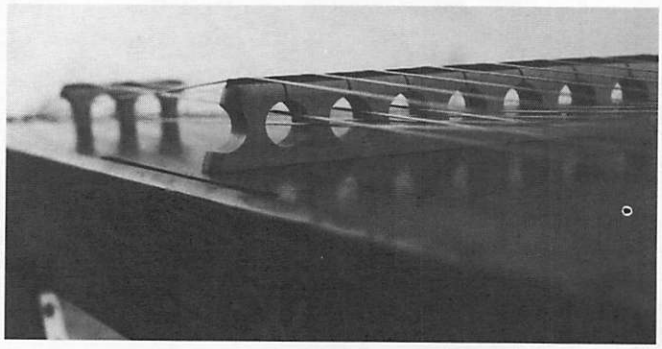

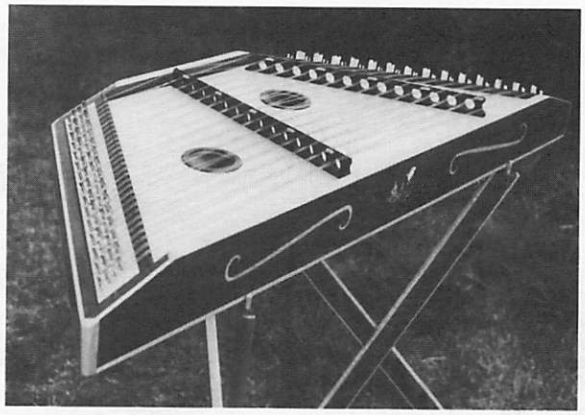

Thanks for making my dream come true!

Russell A. Cook

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Dear DPN:

Readers might be interested in this photo of a hammered dulcimer I saw in Rome last April, prominently displayed in the Capitoline Museum near a couple of Stradivarius violins and cellos. It is labeled a marble zither, "salterio in marmo," and inside the case is the coat of arms of the Medici family (rulers of the Italian City-State of Florence during the 15th–17th centuries). The translation for the dedication under the coat of arms is:

To the grand sire of Tuscany dedicate your cries
A marvel is his singing marble
Thus friendly destiny told my heart
Thus benevolent heaven seems to speak to me.

The label continues, "This rare exemplar is the only one of its type existing in the world." The body is made of solid marble in at least two colors. The strings are mostly intact, three per course, with ten courses on the bass bridge, and separate bridges slightly staggered along the treble line holding (from the top) two, one, two, four, and one treble courses, for a total of ten. A small piece to the right of the upper bass bridge shortens the right side of the top two treble strings. Although there are no hammers, it certainly looks like a hammered dulcimer to me.

Gail Huggett
Cairo, Egypt

Dear DPN:

After a fundraising concert at an elementary school I had my dulcimers stolen from my car. I am heartbroken. Children know one of the dulcimers as The Electric Snowshoe, the nickname given to it by kids in the Yukon.

Missing are a traditional acoustic dulcimer with heart-shaped sound holes built by J.R. Stone in North Carolina and a one-of-a-kind solid-body electric dulcimer built by Vancouver's Attila Balogh, now deceased.

A $200 no-questions-asked reward is offered for information leading to the return of these instruments. Call 604/736-7676 anytime or e-mail me at rickscot@smartt.com.

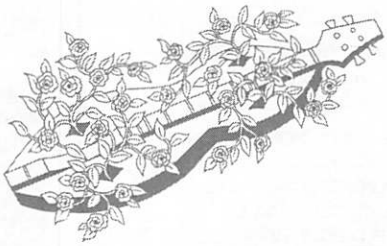
Rick Scott

Dear DPN:

Here's a poem I wrote for talent night at the Northeast Dulcimer Symposium last summer. (With apologies to William Shakespeare.)

Is this a dulcimer I see before me
The hammers toward my hands?
Come, let me clutch thee
I play thee not, and yet I hear thee still
My misplayed chords ring to eternity.

Stefani Cochran
Middletown, Virginia



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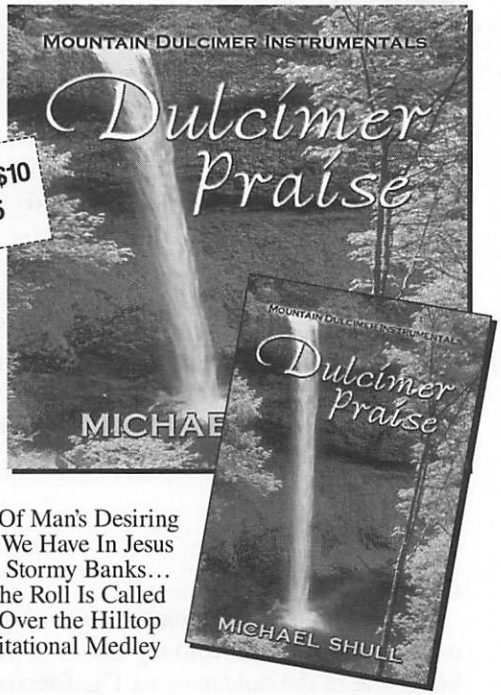

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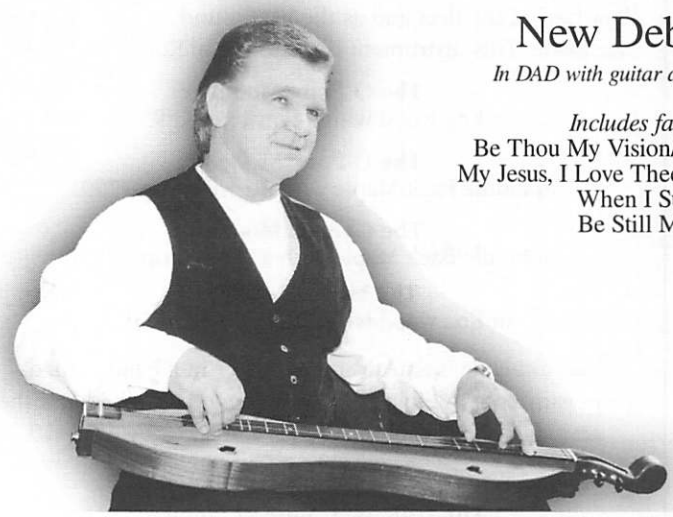
What a Friend We Have In Jesus
On Jordan's Stormy Banks…
When the Roll Is Called
Mansion Over the Hilltop
Invitational Medley



Since his introduction to the mountain dulcimer in mid-1995, Michael Shull has been making his presence known on the national dulcimer scene. This inspirational debut recording pulls from his strong spiritual roots and faith.

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Dulcimer Clubs

Top: (l–r) Josh Goodman, Debbie Schwartz, Judi Ganchrow, Cyrelle Soffer.
Bottom: (l–r) Dena Maltinsky, Eli Goodman

Israel Dulcimer Club

Susan Jennings, a powerhouse of a dulcimer player previously from California and Arizona and currently living in Pennsylvania, must have gotten tired of playing alone during her stay in Israel. She got us up and playing music and organized our biweekly club four years ago. There are probably ten dulcimer players living in Jerusalem, five of whom had life breathed into them by Susan. The rest of the folks found us. Much to everyone's dismay, Susan moved away more than a year ago and we didn't know if our club could survive. Well, we made it through last year, so I guess we're here to stay.

A vital force for us this past year has been Josh Goodman, a fine guitarist, who previously played with a dulcimer club in Kansas. Another source of strength and support came from my connection to Connie Allen and Mike Gerrald in San Diego. I took lessons from Connie for three weeks in 1997 and 1998 and even attended the Kindred Gathering and some local dulcimer concerts last year. During our first season without Susan we relied upon the learning tape and songbook compiled by the Southern California Dulcimer Heritage. These proved valuable to us as resource material.

Someone presents and teaches us a new song during the first half hour of our meetings. We review recently-learned tunes in the second half hour, and then spend an hour jamming. Sometimes we eat! Occasionally we welcome a guest recorder, pennywhistle, or other dulcimer-compatible instrument player. We don't specialize in any particular musical genre, but especially enjoy fiddle tunes, old tunes and Scottish music. Anyone visiting Israel with their dulcimer in hand is most welcome to join us for a session!

Dr. Judith Ganchrow
29/16 Naveh Sha'anan
93708 Jerusalem, Israel
972-2-679-8448
ganchrow@cc.huji.ac.il

New Dulcimer Clubs

For our most up-to-date club directory visit our website (www.dpnews.com). Let us know if your club is not listed and should be or if we have some incorrect information. Should you and the internet not be intimately acquainted, we will gladly send you a complete list of clubs for $2.00 and a stamped (55¢) business-size envelope. Listings for individual states are free.

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Musical Reviews

edited by
Neal Walters

Carolyn Cruso is a seasoned performer, having toured widely in the United States and Europe for the past ten years with Robert Almblade. She is a talented player of hammered dulcimer, guitar, flute and whistle as well as a powerful and expressive singer/songwriter. **Transformation** is an all-instrumental album which was conceived as a tribute to Robert Almblade, her late partner. It features Carolyn's hammered dulcimer and flute, with Billy Oskay on fiddle and harmonium, Randall Bays on guitar, and Glen Moore on bass. John Peelstok, Sean Sharp, Jarrod Kaplan, Tarik Banzi and a posthumous appearance by Robert Almblade round out the supporting cast. Carolyn's hammered dulcimer playing is strong, intricate, and dazzling in its self-assurance. Her flute playing is lyrical and equally moving. The arrangements are seamless and flowing with never a false or faltering step and the production and engineering is superb. What more can I say? This is a great instrumental album that is worth searching out. Titles include "Under the Cedars," "Trinity," "Mad Farmer's Love Song," "Cloudbreak," "The Lover's Waltz/The Old Bus Jig," "The Pomegranate Seed/The Canopy," "Baba Yaga's," "Fire Sister," "Ontankarana Circle," "You and Me Is a Rhythm," "Flat Iron," and "Lament."

Ken Kolodner, multi-instrumentalist Robin Bullock, and fiddler Laura Risk, are exceptional musicians who first discovered their chemistry when they played together at the 1996 Winnipeg Folk Festival. That chemistry is evident on **Greenfire,** the first album by the trio as a trio. Greenfire's approach combines a loving respect for tradition and a thoroughly playful sense of creativity. The result is controlled artistry that should appeal to all fans of Celtic music. Ken's dulcimer playing has been described elsewhere as "astonishing" and "virtuosic" but I think his greatest gift is his ability to contribute to an ensemble sound that is stunning in its musicality. OK, it's astonishing too and, clearly, this is a "must have" album for Celtic fans. "The Concertina Reel/The Glenburney Rant/The Cape Breton Fiddlers' Welcome to Shetland/Willie Hunter/The Barrowburn Reel/Addie Harper," "Chief O'Neill's Favorite/Hangman's Rope," "The Rolling Wave/The Shaskeen," "The Knockabout/Salmon Tails Up the Water," "First Light in the Mountains/ The Open Road," and many more.

Pam Weeks is an outstanding fiddler, Appalachian dulcimer player, and singer from western Maine, who performs solo and with various combinations of musicians. She is perhaps best known for her work with the popular Maine contradance band, Scrod Pudding. **Waiting for the Perseids** is her third album. All instrumental, much of the music is inspired by the beautiful mountains and lakes of inland Maine. The title cut is about ham radio communication during the Perseids meteor shower or as the liner notes suggest, "Perhaps it's about loneliness and hope and reward and the natural cycles of the universe!" The album also includes several of Pam's current favorite dance tunes to set your feet tapping. Accompanying her are Greg Anderson on hammered dulcimer, Jim Joseph on banjo, accordion, and percussion, and Bill Olson on guitar and bass. Tom Rowe (pennywhistle), Lorraine Lee (on Celtic harp), Bennett Hammond (guitar), David Kaynor (fiddle), Susan Janssen (piano), and Doreen Conboy (bass) also lend a hand. To be perfectly clear, this is not, strictly speaking, a dulcimer-centric recording. Pam's fiddle predominates, but there is enough superb dulcimer playing to justify a review in this column. In fact, I found myself wondering several times "How in the world does she do that?" as I listened to the dulcimer mirror what the fiddle was playing, note for note. This is a wonderful contradance recording.

Transformation • Carolyn Cruso, Blue Heron, 1916 Pike Place #1037, Seattle, WA 98101-1056, 206-689-6255 (CD, cassette)

Greenfire • Dorian Recordings, 8 Brunswick Rd, Troy, NY 12180, 518-274-5475 or 800-DORIAN-6, E-Mail: cserve@dorian.com, http://www.dorian.com (CD/Cassette)

Waiting for the Perseids • Pam Weeks, Outer Green Records, P.O. Box 416, S. Paris, ME 04281, 888-647-6783, pweeks@megalink.net, www.bates.edu/~ganerso/pam. (CD/Cassette)

A Traveler's Dream • Maggie Sansone, Maggie's Music, P.O. Box 4144, Annapolis, MD 21403, 410-268-3394, www.maggiesmusic.com (CD/Cassette)

The Andy Robinson Band • Andy Robinson, Act As If Music, 5240 Newcastle Avenue, Encino, CA 91316, 818-757-0542, http://arb.iuma.com, (CD/cassette)

Maggie Sansone's latest recording, **A Traveler's Dream,** adds lustre to her excellent reputation. The album's theme is of the hammered dulcimer following the migration of ancient civilizations across Asia Minor and onto the European continent, and from the Black Sea to the North Atlantic shores. It also reflects Maggie's musical journey from her childhood in Florida to her first exposure to folk music and her later infatuation with both Celtic and world music. With Al Petteway on guitar, Bonnie Rideout on fiddle and viola, Aran Olwell on Irish flute, David Sheim on Celtic harp, and producer Bobby Read on some twenty-three different instruments, this is a lush production, but one that never overwhelms the dulcimer. Maggie's playing is impeccable, often taking advantage of the pedal dampers on her Nick Blanton instrument to produce rhythmic variations that are both compelling and perfectly in keeping with the music. Al Petteway and Bonnie Rideout are also the best in what they do, in my opinion. Includes "Humours of Rockstown/Paddy Lynn's Delight/Ril Rosomin," "All Hallows Eve/The Seek-

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er," "Bear Dance," "Go to Berwick, Johnny," "Farewell to Nigg," "The Seas Are Deep/Dervish," "The Flower Among Us All/Johnny Armstrong," and "Helen O'Grady/Drops of Brandy."

Californian Andy Robinson combines a whimsical gift for writing great songs with some remarkable instrumental skills on **The Andy Robinson Band.** This is mainstream nineties folk music with a bullet and it actually features the mountain dulcimer! Scott Colby on bottleneck dobro, electric slide guitar, and vocals; Babs Parent on vocals; and Thom Britt on fretless bass and vocals form the rest of the band. All of the tunes are Andy Robinson originals and I challenge you not to smile at "I'm in Love with Your Sister," or "You're the Worst Best Friend I Ever Had," or at least examine what you might think about lines like "You argue with your parents, you hate every word they say, You hate it when they tell you, 'You'll appreciate them one day', and when it finally happens, He takes them away ? God loves a joke." The arrangements are very well thought out and provide a great example of how to use the mountain dulcimer to its best advantage in a non-traditional group context. Andy makes his dulcimer sound much like a sitar, a mandolin or a guitar depending on the mood he's creating, but it never loses its "dulcimer-ness." The band members make excellent use of dynamics, and play off each other in interesting ways. Scott Colby is an extraordinary musician and his slide and dobro licks work remarkably well with the dulcimer. Thom Britt's fretless bass weaves in and out of the mix and gives the music either real punch or a legato feeling, depending on the mood. Andy and Babs do both lead and harmony singing and are excellent vocalists. In the end though, as Andy says, "I don't play piano, I don't play guitar, I've got nothin' against them, it's just the way things are. Don't play piano, guitar, synthesizer, trombone, saxophone or any of the rest. I play the dulcimer; that's what I do best." Amen, Andy.

Send books and recordings for review to Neal Walters, 9507 Colesville Road, Silver Spring, MD 20901.

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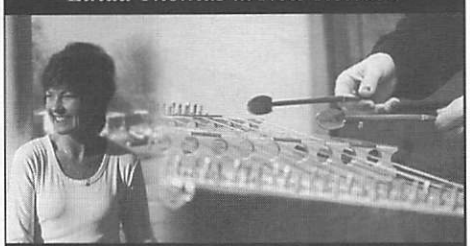

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May 22nd & May 23rd Larkin Park Claremont

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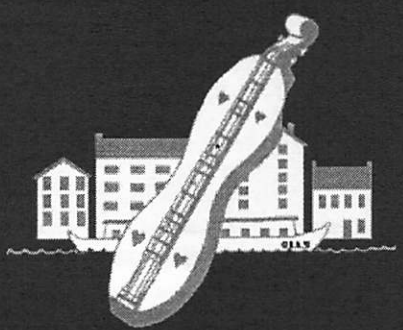

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Roscoe Village
1969 - 1999

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Events

April 30–May 2 • Cambridge, MA
Spring Dulcimer Festival at the Cambridge Center for Adult Education. Workshops (MD, HD), concerts, jamming. Info: Cambridge Center for Adult Education, PO Box 9113, Cambridge, MA 02238-9113. 617/547–6789.

April 30–May 1 • West Salem, OH
Spring Fling Campout at Town & Country Camp Resort. Workshops, jamming, "Suicide Stew" supper. Info: Bernice Campbell, 288 Adario W. Rd., Shiloh, OH 44878. 419/896–2808.

May 1 • McCalla, AL
Southern Appalachian Dulcimer Festival at Tannehill Ironworks Historical State Park. Music and crafts. Info: Helon Riggins, 12632 Confederate Pkwy., McCalla, AL 35111. 205/477-5711, Fax 205/477-9400.

May 1 • Columbus, OH
Central Ohio Dulcimer Festival. Workshops for MD, HD, guitar, mandolin, banjos. Evening concert. Info: Andy Beyer, 614/846-1779.

May 1 • Winston-Salem, NC
Winston-Salem Dulcimer Festival. Workshops (MD, HD). Info: Jeff Sebens, PO Box 129, Fancy Gap, VA 24328. 540/952-1865. jeff@meadows-music.com.

May 7–9 • Glen Rose, TX
Lone Star State Dulcimer Festival at Oakdale Park. Contests for MD and HD players, arts and crafts fair, workshops, and concerts. Info: Dana Hamilton, 904 Houston, Arlington, TX 76012. 817/275-3872. www.flash.net/~dcturner/gfest.htm.

May 8 • Chattanooga, TN
Dulcimer Day at Patten Arts Center. Workshops (MD & HD), jamming and performance. Vendors welcome. Info: Seane Crews, 423/892-1726 or Joe Ridolfo, 423/886-5481.

EVENTS CALENDAR DEADLINES

May – July issue:
Events from 1st weekend of May through Labor Day weekend
This is our largest yearly calendar
Deadline: February 1st

August – October issue:
Events from the 1st weekend of Aug. through the 2nd weekend of Nov.
Deadline: May 1st

November – January issue:
Events from the 1st weekend of Nov. through the 2nd weekend of Feb.
Deadline: August 1st

February – April issue:
Events from 1st weFekend of Feb. through the 2nd weekend of May
Deadline: November 1st

continued on page 11

Our 18th Year!

The 1999 Northeast Dulcimer Symposium

26 June - 2 July, 1999
Blue Mountain Lake, New York

featuring
Neal Hellman & Karen Ashbrook & Ken Lovelett & David Moore

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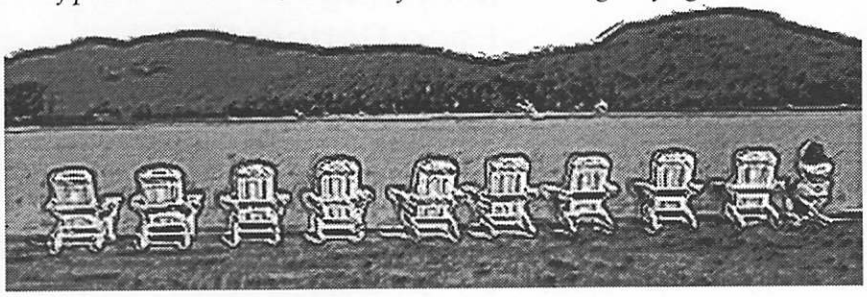

For information or to register write ***David Moore, P.O. Box 358, Annapolis Junction, Maryland 20701.*** *Email:* ***dtmoore@clark.net***
Website: ***http://www.clark.net/pub/dtmoore/nds1999***

PRAIRIE DULCIMER CLUB

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May 8 • Chattanooga, TN
Spring Festival, sponsored by the Dulcimer and Accompaniment Club, in Tiftonia. Workshops (MD, HD–all levels). Vendors welcome. Info: Lee Baldwin, PO Box 121, Signal Mountain, TN 37377. 423/886-2642. dulcimer@vol.com.

May 14–15 • Waverly, TN
Spring Fling Workshop. Jamming and workshops all day with members of the Three Rivers Dulcimer Club and guest artists (mountain dulcimer and bowed psaltry). Info: 931/296-2423 or FVFARM@aol.com.

May 14-16 • Coshocton, OH
Dulcimer Days at Historic Roscoe Village. Mid-Eastern Regional Dulcimer Championships (MD, HD), workshops, jamming, exhibits, sales, concert. Info: Roscoe Village Foundation, 381 Hill St., Coshocton, OH 43812. 740/622-9310 or 800/877-1830. www .roscoevillage.com.

May 22–23 • Claremont, CA
Claremont Spring Folk Festival. Stage concerts, workshops (include MD, HD), dancers, and crafts. Info: (send a stamp) to C. S. F. F., 8755 La Vine St., Alta Loma, CA 91701. 909/624-2928.

May 22–24 • Lisbon, OH
Dulci-More Festival. Concerts, workshops, mini-concerts, and more. Info: Bill Schilling, 984 Homewood Ave., Salem, OH 44460-3816. 330/332-4420. members.aol.com/ssssbill/mw/dmfest.htm.

May 23–29 • Abingdon, VA
HD Building Elderhostel. Info: Jeff Sebens, PO Box 616, Meadows of Dan, VA 24120. 540/952-1865. jeff@meadows-music.com.

May 28–29 • Florence, AL
Tennessee River Dulcimer Festival at Florence-Lauderdale Coliseum, Veteran's Drive. Jamming, open stage, sales booths. Camping sites and motels available. Info: Paul and Kathy Harbin, 8075 Co. Road 6, Florence, AL, 35633. 256/767-1471.

May 29–30 • Ripley, OH
Southern Ohio Dulcimer Festival. Concert, jamming, workshops for MD & HD (all levels), guitar, pennywhistle, Celtic harp. Info: Mel Derickson, River Song Music Shoppe, 7 North 2nd St., Ripley, OH 45167. 937/392-9274.

May 30–June 5 • Brasstown, NC
Mountain Dulcimer Workshop for novices. Info: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800/365-5724. www.grove.net/~jccfs/.

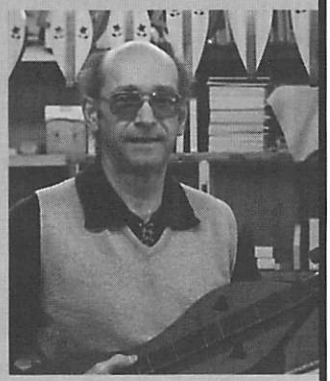
June 4–5 • Owensboro, KY
Yellowbanks Dulcimer Festival at English Park. Concerts, workshops, crafts, food, and vendors. Info: Yellowbanks Dulcimer Society, c/o Gilda and Shortt, 3506 Montrose Ct., Owensboro, KY 42303. 502/926-9877. gshortt@BellSouth.net.

continued on page 12

Appalachian State University
22nd Annual Dulcimer Playing Workshop
Boone, North Carolina ■ Sun., June 27–Fri., July 2, 1999

WELCOME BACK, HOWIE!
We happily announce that this year our Special Guest will be HOWIE MITCHELL

If you play chord-melody style on your mountain dulcimer, fingerpick, or play on 4 equidistant strings, chances are you have been directly or indirectly influenced by the playing and building discoveries of this talented dulcimer innovator. Howie will be featured in our special program on the "Dulcimer Renaissance" of the 1960s and '70s, a pivotal time in our instrument's history. He will be an enrichment resource person for our classes, so you'll be able to meet him.



JEAN RETURNS!
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FOR YOUR WORKSHOP CATALOG & APPLICATION contact: Office of Conferences and Institutes, Appalachian State University, University Hall, Boone, NC 28608 (Phone 828/262-3045 or email<jonesle@appstate.edu>). Catalogs are mailed in April, please register early—classes fill up quickly.

3rd annual
Southern Ohio Dulcimer Festival
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Sponsored by
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June 4–6 • Elverson, PA
French Creek Dulcimer Retreat. Rustic cabin lodging, jams, workshops, concerts and dancing. Info: Greater Pinelands Dulcimer Society Inc., Janice Steinbeck, 809 Quail Rd., Marlton, NJ 08053. 609/596-5215. JannaSong@ aol.com.

June 4–6 • Greensburg, PA
Chestnut Ridge Dulcimer Players Festival. Workshops for MD, HD, and autoharp. Jam sessions, concert, and vendors. Info: Chris Senak, RD 1, Box 365-C, Latrobe, PA 15650. 725/423-5093, csenak@westol.com.

June 11–12 • Bonner Springs, KS
Prairie Dulcimer Club Festival. Workshops, mini-concerts, jamming, cardboard dulcimer building, children's concert, vendors, concert, and more. Info: Allen MacFarlane, 1723 W. 27th Terrace, Lawrence, KS 66046. 785/841-7690. dowser@kgs.ukans.edu.

June 13–19 • Brasstown, NC
Hammered Dulcimer Workshop for intermediates. John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800/365-5724. www.grove.net/~jccfs/.

June 18–19 • Cosby, TN
Cosby Dulcimer and Harp Festival #23. Folk Life Center of the Smokies. For makers, players and listeners of MD, HD, and harps. Workshops, children's activities and storytelling. Primitive tent camping available. Info: Jean & Lee Schilling, PO Box 8, Cosby, TN 37722. 423/487-5543.

June 18–20 • Parma, MI
Southern Michigan Dulcimer Festival. Concerts, workshops, jamming, vendors. Final Festival! Limited free camping-motels nearby. Info: Warren Guiles, 9575 Peach Ridge, Sparta, MI 49345. 616/975-3456. Phesselgra@ aol.com.

June 19 • Brethren, MI
Spirit of the Woods Folk Festival. Free. Performances, music, dance, children's activities, and crafts at Dickson Township Park. Camping nearby. Info: Spirit of the Woods Music Association, 11171 Kerry Rd., Brethren, MI 49619. 616/477-5381.

June 21–24 • Mt. View, AR
Mountain Dulcimer Workshop at the Ozark Folk Center. Beginning and intermediate levels. Classes, jams, concerts. Info: Ozark Folk Center, PO Box 500, Mountain View, AR 72560. 870/269-3851; ofc@mvtel.net; www.ozarkfolkcenter.com.

June 24–27 • Marshall, NC
Tao of Dulcimer Retreat. Combining T'ai chi and other Taoist focusing, relaxation techniques and how to apply them to playing lap dulcimer. Info: Don Pedi, 5456 Grapevine Rd., Marshall, NC 28753. 704/689-9126. www.circle.net/ ~pedi.

June 25–27 • Calabasas, CA
Summer Solstice Folk Music, Dance, & Storytelling Festival. Workshops (including MD, HD), singing, dance, storytelling and concerts on campus of Soka Un. Info: California Traditional Music Society, 4401 Trancas Place, Tarzana, CA 91356-5399. 818/342-7664. ctms@lafn.org.

AugustA - '99

Hammered Dulcimer Classes
Spring Dulcimer Week - April 18-24
Ken Lewis, Patty Looman,
Sam Moffat, Ken Kolodner.
July 11- 16: Jody Marshall
July 18 - 23: Maddie MacNeil
July 25 - 30: R.P. Hale
Aug. 1 - 6: Karen Ashbrook

Mountain Dulcimer Classes
Spring Dulcimer Week - April 18 - 24
David Schnaufer, Keith Young, Molly Freibert,
Margaret MacArthur, Karen Mueller.
July 18 - 23: Lorraine Lee Hammond
August 8 - 15: Alan Freeman

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June 26–28 • Altamont, NY
Old Songs Festival of Traditional Music and Dance. Altamont Fairgrounds. Concerts, dancing, workshops, storytelling, family activities. Info: Old Songs, Inc., P.O. Box 399, Guilderland, NY 12084. 518/765-2815. oldsongs@crisny.org.

June 25–27 • Tullahoma, TN
10th Paul Pyle Dulcimer Daze. Bar-B-Que, All-day jam, pot luck supper, annual meeting, performances. Info: 105 Point Circle, Tullahoma, TN 37388. 931/455–6800. brust@edge.net. edge.edge.net/~brust/.

June 26–July 2 • Blue Mt. Lake, NY
Northeast Dulcimer Symposium XVI. Week-long intensive lessons in small classes for MD, HD. Concerts, jams, and dancing. Info: David Moore, PO Box 358, Annapolis Junction, MD 20701. dtmoore@clark.net.

June 26–27 • Waynesville, OH
Old Tyme Music Festival at Caesar's Creek Pioneer Village. Concerts, open stage, workshops for MD, banjo, guitar, harmonica, spoons, and more. Info: John Noftsger, PO Box 224, Spring Valley, OH 45370. 937/862-5551.

June 27–July 2 • Boone, NC
Appalachian State University Dulcimer Playing Workshop. Courses for all levels of MD playing. MD building, workshops, concerts, open stage, Dulcimer Renaissance Forum. Info: Lou Ellen Jones, ASU Office of Conf. & Inst., Boone, NC 28608. 828/262-3045.

July 4–31 • Swannanoa, NC
The Swannanoa Gathering. Week-long workshops in the folk arts. Dulcimer Week (HD, MD) 7/11–17. Info: The Swannanoa Gathering, Warren Wilson College, PO Box 9000, Asheville, NC 28815. 828/298-3434 or 298-3325, ext. 426. www.swangathering.org.

July 4–10 • Brasstown, NC
Mountain Dulcimer Workshop for beginners. Info: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800/365-5724. www.grove.net/~jccfs/.

July 4–9 • Westminster, MD
Common Ground on the Hill. A week of study (MD, HD, other instruments), MD construction, singing, songwriting, Appalachian & African dance, and more. Info: Common Ground on the Hill, WMC, Western MD College, Westminster, MD 21157. 410/857-2771. cground@qis.net.

July 4–9 • West Milton, OH
Shady Grove Appalachian Dulcimer Camp. MD instruction (all levels), jamming. Sleeping cabins, RV hook-ups, home-cooked meals. Info: Sweetwater, 643 E. Euclid, Springfield, OH 45505. 937/323-7864. www.myfreeoffice.com/sweetwater.

July 9–11 • Bar Harbor, ME
Downeast Dulcimer and Folk Harp Festival. Workshops, open stage, concerts, song sharing, sales booths. Motels and camping nearby. Info (send SASE): Song of the Sea, 47 West St., Bar Harbor, ME 04609. 207/288-5653. www.songsea.com.

continued on page 16

SHADY GROVE

Sweetwater Announces the Third Annual
Shady Grove Appalachian Dulcimer Camp
July 4-9, 1999
In the heart of West Central Ohio
All levels of mountain dulcimer instruction with:
Hollis Landrum 1997 National Dulcimer Champion
Wayne Seymour ~ Louise Ziegler
Sweetwater – Shari, Shelley & Cindy

NEW this year! ~ Jammin' to the Max! plus –
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http://www.myfreeoffice.com/sweetwater

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5th Annual "Traditions: Native American, Black & White"

Workshops: **July 4-9, 1999** Western Maryland College

The American Music & Arts Festival: **July 10-11**
Carroll County Farm Museum. Westminster, Maryland
35 Minutes from Baltimore

Hammered Dulcimer: Walt Michael, Sam Herrmann, Evan Carawan, Bill Troxler & Karen Ashbrook
Lap Dulcimer: Christina Muir ***Autoharp***: Bryan Bowers
Banjo: Bill Keith, Reed Martin ***Guitar:*** Paul Oorts
Fiddle: Stacy Phillips, Joe Herrmann ***Celtic Harp:*** Jay Ansill, Jo Morrison ***Mandolin:*** Barry Mitterhoff
Highland Pipes: Wayne Morrison ***Uillean Pipes:*** Wattie Lees ***Dance:*** Bill Wellington, Sankofa Dance Theater
Bodhran: Myron Bretholz ***Scottish Song:*** Heather Heywood, Bob Blair ***Percussion:*** Nery Arevalo, Kester Smith
Songwriting: Peter Rowan, Guy & Candie Carawan, Bob Zentz ***Blues:*** Guy Davis, Sparky Rucker, Scott Ainslie
Native American Flute & Percussion: Tom Ware & Blues Nation ***Harmonica:*** Walter Liniger ***& More!***

Plus a Full Curriculum of Fine Arts & Crafts: ***Sweet-Grass Basketry, Native American Shell Carving, Anishnawbe Art, Photography, Metalsmithing, Celtic Carving and Printmaking, Watercolor, Basic Drawing, Spoon Carving, Byzantine Egg Painting, Old Masters Oil Painting, African Bead Art, Didgeridoo & Native American Flute Construction & much more!***

For Catalog, Info, Registration & Tickets: Common Ground on the Hill, WMC, Westminster, MD 21157
410-857-2771 cground@qis.net www.commongroundonthehill.com Walt Michael, Artistic Director

The 12th Annual

Gebhard Woods Dulcimer Festival

Saturday - Sunday, July 10-11, 1999
Gebhard Woods State Park, Morris, Illinois

MIKE ANDERSON • GERRY ARMSTRONG
LIZ CIFANI • R. P. HALE
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JUST FOLK • ESTHER KREEK • LEO KRETZNER
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A very special weekend of concerts, dance, workshops, and music-making

Information: **708-456-6292 815-758-0342 walshk1@earthlink.net**
Gebhard Woods Dulcimer Festival, P.O. Box 59, Elmwood Park, IL 60707

Sponsored by HANDS of Illinois, Inc., a not-for-profit organization dedicated to preserving and promoting dulcimer music, in association with the Illinois Department of Conservation and the City of Morris. Partially supported by a grant from the Illinois Arts Council, a state agency.

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The Swannanoa Gathering

FOLK ARTS WORKSHOPS AT WARREN WILSON COLLEGE

Dulcimer Week at the Swannanoa Gathering offers students the opportunity to learn the hammered or mountain dulcimer (or both!) in a relaxed and intimate setting of small classes and supportive staff, with some of the country's finest teachers and players. The program also runs concurrently with our Community Dance Week.

Dulcimer Week July 11-17, 1999

with

Lois Hornbostel, Rick Thum, Neal Walters, Maggie Sansone, Karen Ashbrook, Janita Baker, Paul Oorts, Ken Kolodner, Wayne Seymour, Steve Seifert & Bill Troxler

also:

Celtic Week July 4-10

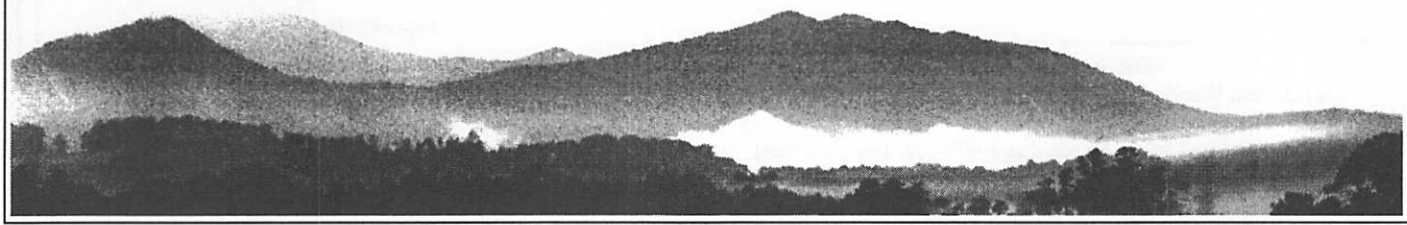
Hammered dulcimer with Ken Kolodner

Old-Time Music & Dance Week July 18-24

Mountain dulcimer with Don Pedi

July 4-10 "Celtic Week" • July 4-10 "Performance Lab • July 11-17 "Dulcimer Week"
July 11-17 "Community Dance Week" • July 18-24 "Old-Time Music & Dance Week"
July 25-31 "Contemporary Folk Week" • July 25-31 "Guitar Week"

Call or write for a FREE catalog: The Swannanoa Gathering, Warren Wilson College, PO Box 9000 Asheville, NC 28815-9000
Tel: (828) 298-3434 • Email: gathering@warren-wilson.edu • Website: www.swangathering.org



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July 9–11 • Carthage, MO
Summerfest 1999. Workshops, concerts, jam sessions, crafts. MD, HD, and other instruments. Info: L. Woods, PO Box 158, Crestline, KS 66728. 316/389–2377 or 417/624-3580. dulcifer@juno.com.

July 10 • Quaker City, OH
21st Annual Dulcimer/Autoharp Competition. Ohio Hills Folk Festival; a small town competition with a big heart. Info: 740/679-2843 or 740/679-2232.

July 10–11 • Morris, IL
Gebhard Woods Dulcimer Festival. Workshops, concerts, jamming, dancing, children's activities. Info: Donna Tufano, PO Box 59, Elmwood Park, IL 60707. 708/456-6292. www.enteract.com/~rwilliam/gwdf.

July 10–11 • Warrenville, IL
Warrenville Folk Festival. Concerts, workshops (MD, HD), jamming, crafts, children's activities. Info: Dona Benkert, PO Box 748, Warrenville, IL 60555. 630/717-8495 or 630/393-1247.

July 10–11 • Westminster, MD
Common Ground American Music & Arts Festival. Features HD and MD, blues, Native American music, Bluegrass, old-time, gospel, Celtic, ethnic food, and more. Info: Common Ground on the Hill, WMC, Westminster, MD 21157. 410/857-2771. www.commongroundonthehill.com.

July 11–August 15 • Elkins, WV
Augusta Heritage Arts Workshops. Five weeks of classes, concerts, dances, etc., (includes MD, HD, beg. to adv). Info: Augusta Heritage Center, Davis & Elkins College, Elkins, WV 26241. 304/637-1209. www@augustaheritage. com.

July 15–18 • Evart, MI
Dulcimer Funfest at the Osceola County Fairgrounds. Concerts, workshops, open stage, jamming, and sales booths. Camping available. Info: Donna Beckwith, 817 Innes NE, Grand Rapids, MI 49503. 616/459-6716.

July 16–18 • Louisville, KY
Kentucky Music Weekend. Concerts, workshops, dances, and crafts at Iroquois Park. Also see July 19th listing. Info: Nancy Barker, Box 86, Bardstown, KY 40004. 502/348-5237. KYTree Frog@aol.com. www.texas.net/~quare1/kmw.

July 19–23 • Bardstown, KY
Kentucky Music Week. Instruction in MD, HD, other instruments, and singing. Concerts. Info: Nancy Barker, Box 86, Bardstown, KY 40004. 502/348-5237. KYTreeFrog@aol.com. www.texas.net/~quare1/kmw.

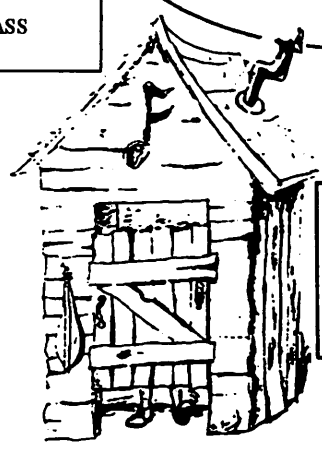
July 19–23 • Rio Grande, OH
Intensive week in Mountain Dulcimer with Jerry Rockwell. Int/Adv-level players. Info: Jerry Rockwell, PO Box 79, Guysville, OH 45735. 740/662-3011. www.jcrmusic.com.

July 23–25 • Binghamton, NY
Cranberry Dulcimer Gathering. Workshops (MD, HD, autoharp), concerts, open stage, contra-dancing, and jamming.

FEATURED GUESTS

CATHY BARTON AND DAVE PARA
JOHN AND KATHY HOLLANDSWORTH
SCOTT ODENA* PLAID FAMILY
JIM CURLEY * DAVID MORAN
KAREN DANIELS
JOHNSON FAMILY BLUEGRASS

OZARK WILDERNESS DULCIMER CLUB
PRESENTS
SUMMERFEST 1999
JULY 9, 10, 11



Thursday July 8
Pre-festival workshops and jam
Fri. July 9 & Sat. July 10
Gates open at 8:30 AM and close 10:00 PM
Sunday July 11
Gospel Sing and Service
Followed by entertainment and jams til 3:00 PM

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Lloyd/Joyce Woods 1-316-389-2377 or jlwoods@www.columbus-ks.com
Elaine Smith 1-417-624-3580 or dulcifer@juno.com
Main Street Mercantile 1-877-358-1800(toll free)

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Primitive camping available. Info: Ed Ware, 1259 Fowler Place, Binghamton, NY 13903. 607/669-4653. e.ware@ieee.org.

July 23–25 • Brasstown, NC
Mountain Dulcimer Workshop for beginners. Info: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800/365-5724. www.grove.net/~jccfs/.

July 24–25 • Indianapolis, IN
Eagle Creek Folk Music Festival. MD, HD, autoharp, guitar and fiddle. Info: Frank Tardy & Connie Morley, Central Indiana Folk Music & Mt. Dulcimer Society, PO Box 1503, Indianapolis, IN 46206. 317/846-2395.

July 24–25 • Kirtland Hills, OH
Little Mountain Folk Festival. Entertainment, children's activities, living history, vendors. Info: Harry Hopes, Lake County Historical Center, 8610 King Memorial Rd., Mentor, OH 44060. 440/255-8979.

July 25–30 • Kansas City, MO
Heartland Dulcimer Camp, a week of study in MD and HD (all levels). Jam sessions, workshops, open stage, concerts. Info: Esther Kreek, 1156 W. 103rd St., Kansas City, MO 64114. 816/942–6233.

July 25–31 • Brasstown, NC
Hammered Dulcimer Workshop for beginners. Info: John C. Campbell Folk School, Brasstown, NC 28902. 800/365-5724. www.grove.net/~jccfs/.

July 30–31 • Houston, TX
Sam Fest features workshops for MD, HD, autoharp, fiddle, folk harp, guitar, pennywhistle, and more. Autoharp contest. Info: Peggy Carter, 16142 Hexham Dr., Spring, TX 77379. 281/370-8993.

July 30–Aug 1 • Soldiers Grove, WI
Irie Valley Dulcimer Camp. Workshops (MD, HD) for all ages, all levels. Families welcome, enrollment limited. Info: Gloria Hays, Rt. 2, Box 2268, Soldiers Grove, WI 54655. 608/536-3616. irie@mwt.net.

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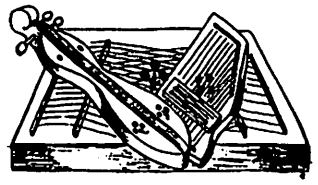
23RD ANNUAL
CRANBERRY



DULCIMER GATHERING
July 23, 24, 25, 1999
Unitarian Universalist Church
Binghamton, New York

Kendra Ward, Bob Bence *Hammered Dulcimer*
Sue Carpenter *Fretted Dulcimer*
Les Gustafson-Zook *Autoharp*

Workshops · Concerts · Dancing
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Come join us in beautiful Bardstown, Kentucky at the 16th Annual

Kentucky Music Week July 18 - 23

Classes Offered: DULCIMER & HAMMERED DULCIMER & So Much More!!!

Guitar Basketry Tin Whistle Banjo Shape Note Singing Harp Autoharp
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Music & Visual Art

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Steve Seifert
Susan Trump
Mark Nelson
Maureen Sellers
Frank Ledgerwood
Fred Meyer

Hammered Dulcimer
Linda Thompson
Esther Kreek
Maggie Sansone
Cathy Barton
Tina Bergmann
Jem Moore (T)

Other Classes
Aubrey Atwater
Neal Walters
Jim Miller
Mollie Freibert
Dave Para
Greg Jowaisas (T)
Lorinda Jones
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Ruthie Wilkens
Micki Yonts
Coleen Walters
Martha Richard
& Many More!

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Very Reasonable Registration Fees!
Lodging: Best Western Motel (24 hour jam room!) 1-800-225-3977 / Holt's Campground
Classes: Nelson County High School (one building/fully air conditioned/one floor, fully accessible)

Note: The 24th Annual National City Largest Folk Festival in Kentucky! FREE!!!
Kentucky Music Weekend July 16,17 & 18 Iroquois Park-Louisville, Kentucky

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Cathy Barton and Dave Para
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Maureen Sellers-Tull Glazener
Alex Usher-Les Amis

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BEGINNING & INTERMEDIATE MTN. DULCIMER WORKSHOPS June 21-24

BEGINNING & INTERMEDIATE HAMMER DULCIMER WORKSHOPS August 9-12

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www.ozarkfolkcenter.com

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- Learn new skills, techniques, and tunes!
- 16 workshops or special events each period.
- Beginner to advanced level.
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Contact Peggy Carter
16142 Hexham Dr.
Spring, Texas, 77379
(281)370-8993
E-mail: samfest97@aol.com

Neal Hellman
Margaret MacArthur
Steve Schneider
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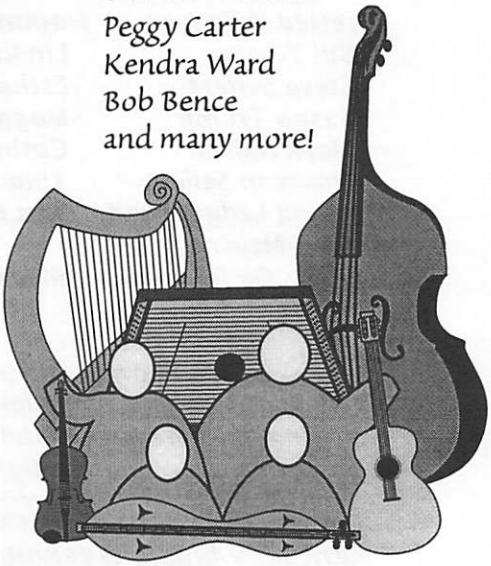
David Moran
Rick Thum
Charles Whitmer
Peggy Carter
Kendra Ward
Bob Bence
and many more!



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July 30–Aug 2 • Ireland
O'Carolan Harp & Trad. Music Festival. Concerts, Irish music sessions, ceilidhe, workshops for harp, flute, tin whistle, fiddle, banjo, and other instruments. Info: Paraic Noone, Keadue, Co. Roscommon, Ireland. Phone (078) 47204.

July 30–August 7 • Mendocino, CA
Lark In The Morning Music Celebration. A celebration of music and dance from many cultures. Info: Lark in the Morning Summer Camp, P.O. Box 1176, Mendocino, CA 95460. 707/964-5569. larkinam@larkinam.com. www.larkinam.com.

August 1 • Lake Zurich, IL
Lake County Folk Festival. Performances, dulcimer stage, workshops, children's stage, singer-songwriter competition, and more. Info: Kate Moretti, PO Box 113, Lake Zurich, IL 60047. 847/540-5527. Kmoretti@aol.com.

August 6–8 • Salem, WV
Dulcimer Weekend at Fort New Salem. Workshops (MD, HD), concert, and jamming. Info: Carol Schweiker, Fort New Salem, Salem-Teikyo University, Salem, WV 26426. 304/782-5245. Fort@Salem.WVnet.edu.

August 9–12 • Mt. View, AR
Summer Hammered Dulcimer Workshop at the Ozark Folk Center. Beginning and intermediate levels. Classes, jams, concerts. Info: Ozark Folk Center, PO Box 500, Mountain View, AR 72560. 870/269-3851; ofc@mvtel.net; www.ozarkfolkcenter.com.

August 13–15 • Chehalis, WA
Kindred Gathering, the 25th annual! A gathering for friends of modes and dulcimerie. Workshops, concert. Info: Susan Howell, 1009 N. 36th St., Seattle, WA 98103. showell@mcn.org.

August 13–15 • Chandler Mountain, AL
Ole' Time Folk & Dulcimer Festival. Two days of good music, picnics, workshops, stage performances. Info: Linda & Earl Templin, Horse Pens 40, Steele, AL 35987. 256-570-9002.

continued on page 21

Bonnie Carol
Ruth Barrett & Cyntia Smith
Neal Hellman
David Miles
Mary McLaughlin
Paul Oorts
Steve Schneider

Workshops for both Hammer and Fretted Dulcimer
Contra Dance
Noontime and Evening Concerts

Southern California Dulcimer Heritage
presents the 5th Annual
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Or Phone:
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Chatter Creek
Hammered Dulcimer Festival
Near Leavenworth, WA
August 19–22, 1999
Featuring:
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Workshops
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Mike Casey (Mountain Dulcimer)
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FOR INFORMATION, CONTACT:
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stagerj@paulsmiths.edu

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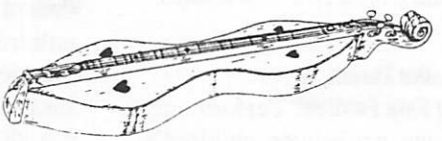

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August 19–22 • Marshall, NC
Tao of Dulcimer Retreat. Combining T'ai chi and other Taoist focusing, relaxation techniques and how to apply them to playing MD. Info: Don Pedi, 5456 Grapevine Rd., Marshall, NC 28753. 828/689-9126. www.mindspring.com/~pedi.

August 19–22 • Leavenworth, WA
Chatter Creek Hammered Dulcimer Festival. Workshops, concerts, open stage and jamming. Info: Kristine Cimino, 503 240th St., SE, Bothell, WA 98021. 425/485-4193. Cimino26@aol.com.

August 20–22 Grafton, IL
Great River Road Festival. Concerts, workshops (MD, HD, other instruments), contests, open mike, vendors. Info: Jack Giger, 102 Greer Ct., Collinsville, IL 62234. 618/344-2822. GatewayDul@aol.com. http://members.aol.com/gatewaydul/index.html.

August 22–28 • Washington, ME
Meadowlark features classes, concerts, and jamming for MD, HD, and other old-time and Celtic instruments. Info: Curt Stager, PO Box 158, Paul Smiths, NY 12970. 518/327-3561. stagerj@paulsmiths.edu. Summer: 207/845-2555.

August 27–29 • West Dover, VT
Dulcimer Daze. Open stage, workshops and concerts. Info: Folk Craft Music, PO Box 1572, Wilmington, VT 05363. 802/368-7437. swewater@sover.net.

August 27–29 • Midland, MI
Midland Dulcimer Festival & Central MI Old Car Club, Antique Engine & Tractor Gathering. Jamming, workshops, concerts. Info: Bill Kuhlman, 2769 S. Homer Rd., Midland, MI 48640. 517/835-5085. beeps@concentric.net.

September 5–11 • Brasstown, NC
Hammered Dulcimer Workshop for beginners. Info: John C. Campbell Folk School, Brasstown, NC 28902. 800/365-5724. www.grove.net/~jccfs/.

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dul•ci•fy (dʌlsifai), *pres. part:* to make sweet, to soothe, **dul-ci-fy-ing** *past and past part,* **1.** learning to achieve a pleasant concordance of sound, **2.** attending the **memphis dulcimer festival, dul-ci-fied** *vt.* **1.** to rid of acidity or bitterness [fr. L. *dulcificae*], **2.** a feeling of well-being or elation, **3.** to have discovered the ease of making music, **4.** to have attended the **memphis dulcimer festival.** See **memphis dulcimer festival**

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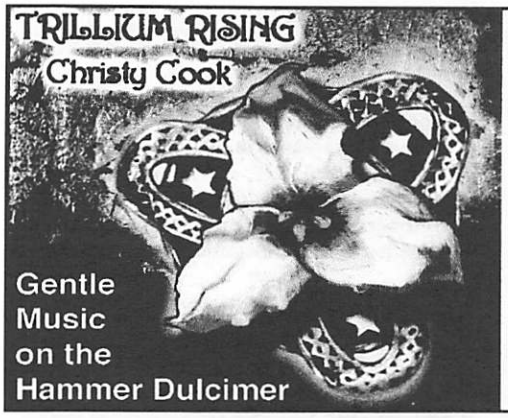

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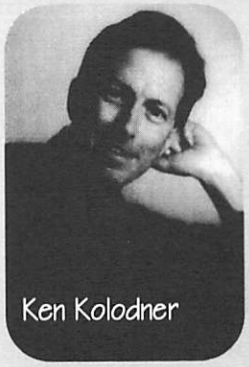
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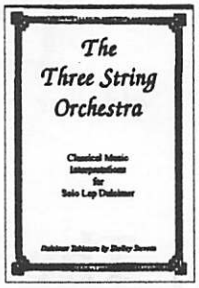

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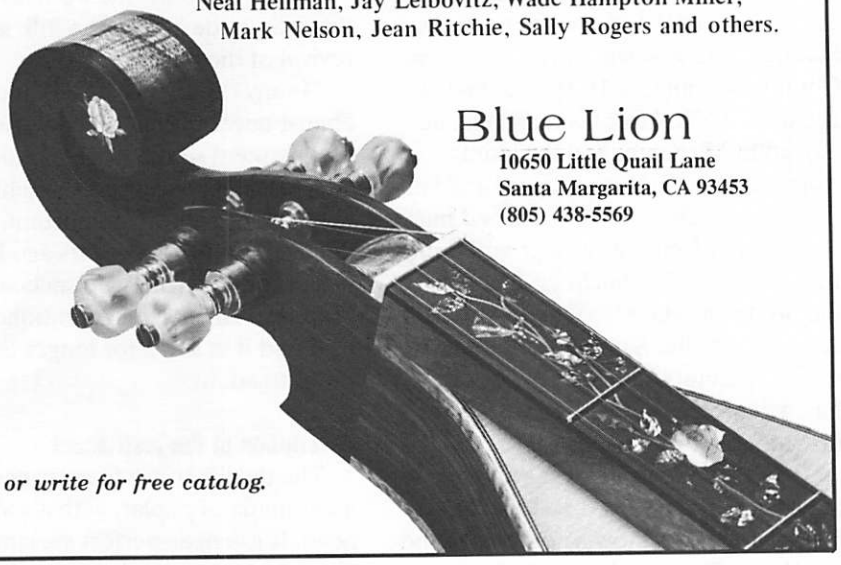

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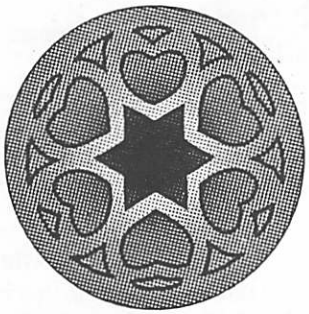

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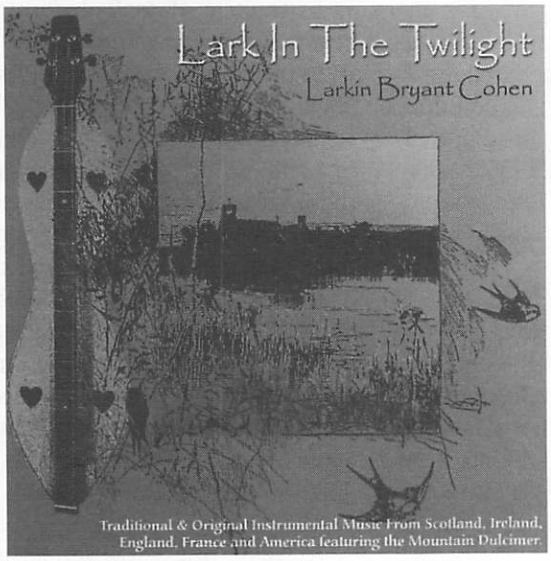

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Mountain Dulcimer Tales & Traditions

by Ralph Lee Smith

Samuel F. Russell, Old-Time Virginia Dulcimer Maker

I have been remiss in not paying tribute to old-time Virginia dulcimer maker Samuel F. Russell of Marion, Virginia in this column. Russell is the only person who produced a significant number of Virginia-style dulcimers for sale prior to the post-World-War II folk revival. In his book, *A Catalog of Pre-Revival Appalachian Dulcimers* (University of Missouri Press 1983, out of print), L. Allen Smith reports that he interviewed Russell's son, Woodrow, in 1975. Woodrow said that his father had made several hundred instruments. This gives him a reasonable claim to being Virginia's counterpart to Kentucky's better-known Uncle Ed Thomas and Jethro Amburgey.

Who Was Russell?

For many years, Russell, a lanky, distinguished-looking man with graying hair and mustache, looked out at me from a wonderful photograph taken by the famous photographer Doris Ullman. That photo faces page 138 in Allen H. Eaton's 1937 book, *Handicrafts of the Southern Highlands.* A Virginia dulcimer sits on his lap. There is no information about him in the text.

In time, a certain amount of information turned up, in Allen Smith's book, and in the fine booklet accompanying the record, *Virginia Traditions: Ballads From British Tradition,* (BRI-002), issued by the Blue Ridge Institute, Ferrum, Virginia. On this record, Russell sings "As I Walked Over London's Bridge," a version of "Geordie," Child Ballad #209, in a recording made for the Library of Congress in 1936.

The following information is from one or both of the above publications. Samuel F. Russell was born in Grayson County, Virginia, in 1860, and died at age 86 in 1946. After his marriage, he moved to Marion in Smyth County, which adjoins Grayson County and lies to the north and west. He learned much of his music from his mother and father. In addition to the dulcimer, he played the fiddle and the fife. Woodrow told Allen Smith that Samuel's father also made dulcimers, although Woodrow had never seen one of his grandfather's instruments.

Russell made his living as a carpenter and cabinetmaker. In the 1930s, he played at the Yorktown Centennial and the White Top Folk Festival, a major event that was held from 1931 to 1939. It was apparently at the White Top Festival that he made most of his sales contacts. Woodrow said that his father sold most of his dulcimers to customers in New York and Florida.

In the 1930s, Samuel played in a family band whose members included his son-in-law, Worley Rolling; his son, Joe; and Joe's son, Robert. A photograph of this ensemble, taken about 1935, which was kindly supplied by the Blue Ridge Institute, accompanies this article.

A Russell Dulcimer Surfaces

Last August, I received an e-mail from Madeline MacNeil, telling me that she had received a message from Seth Austen, who was giving guitar lessons at the Vintage Fret Shop in Ashland, New Hampshire. The Vintage Fret Shop, Seth said, had an old dulcimer hanging on the wall that was for sale. There was a faded, handwritten label inside the lower left soundhole that read, "Made By/S. F. Russell/Marion, Va." Did Maddie think that Ralph Smith might be interested in it?

Holy Crackers! I called Vintage Fret Shop and bought it over the phone. When it arrived, the dulcimer was accompanied by a letter from David Colburn, proprietor of the Vintage Fret Shop, which read in part as follows: "Here's the Russell dulcimer. We've been in business for twenty-eight years, and have sold dozens of used dulcimers, but this is the only one we've ever seen that was made before the folk music revival of the nineteen-sixties.

"In my experience, used dulcimers almost never play in tune; we usually modify them so they will, but didn't alter this one, because I thought it might be historically important. I got the instrument some years ago from a dealer in New York who specialized in wind instruments, and mentioned that he'd had it in stock for longer than he cared to admit."

Description of the Instrument

The dulcimer is a four-string instrument made of poplar, with a walnut head. It is a near-perfect specimen of Grayson County design, including the "open D" tailpiece. Two round, concentric pieces of wood are attached to either side of the head with small brads, forming the scroll. The tailpiece is tapered, and the pegs are well made and attractive. Russell obviously knew how to work with wood.

In the picture of the family band, Samuel is playing with a quill. When I acquired the dulcimer, I brought it over to Keith Young for a minor repair. Keith shook the dulcimer, and detected a faint sound inside the box. Out of one of the soundholes fell a small splinter of quill!

Russell signed his instruments but didn't date them. A general guess is that he was principally active as a dulcimer maker in the 1920s and 1930s, although there is the clear possibility that he made at least a few instruments sooner. After all, Russell was 40 years old in 1900, and lived in a dulcimer-rich world.

All right, folks, now you have seen a Russell dulcimer. Please notify this column if you encounter one! We will keep a tally of specimens and will publish reports. And thank you, Sam Russell, for making these beautiful instruments. Recognition is overdue.

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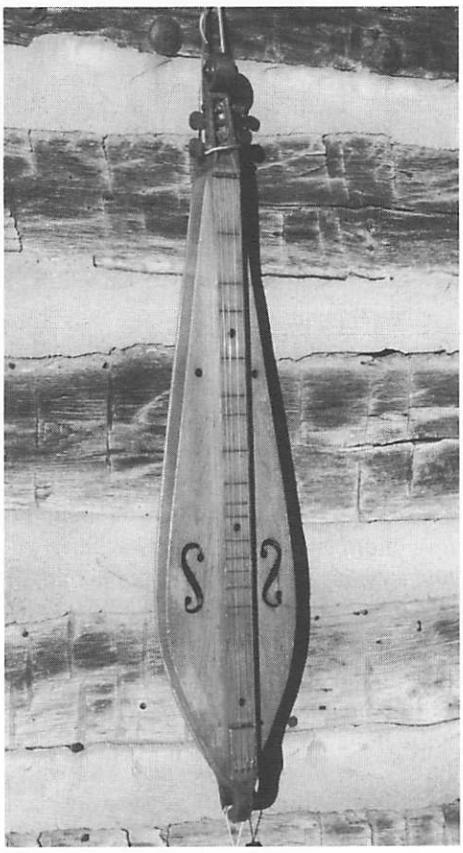
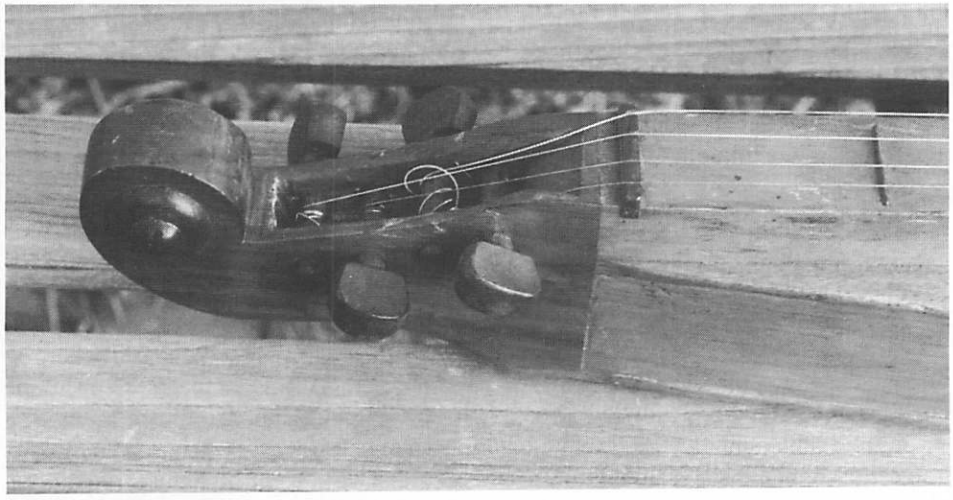
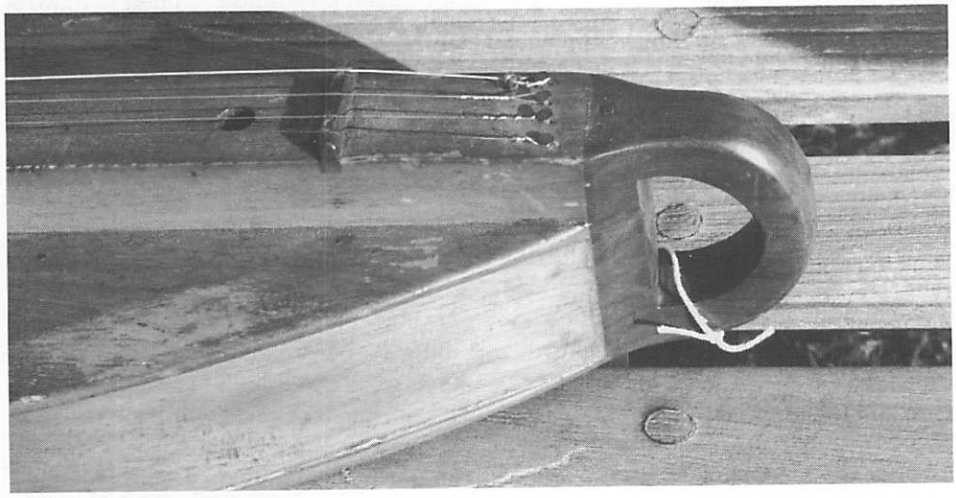


Above: The Russell Family Band. Left to right: Samuel Russell playing one of his dulcimers; Worley Rolling, Sam's son-in-law; Joe, Sam's son; Robert, Joe's son. Photo taken about 1935. Courtesy Blue Ridge Institute.
Right: Dulcimer made by Samuel F. Russell, purchased from Vintage Fret Shop.



Head of Russell dulcimer.



Tailpiece of Russell dulcimer.

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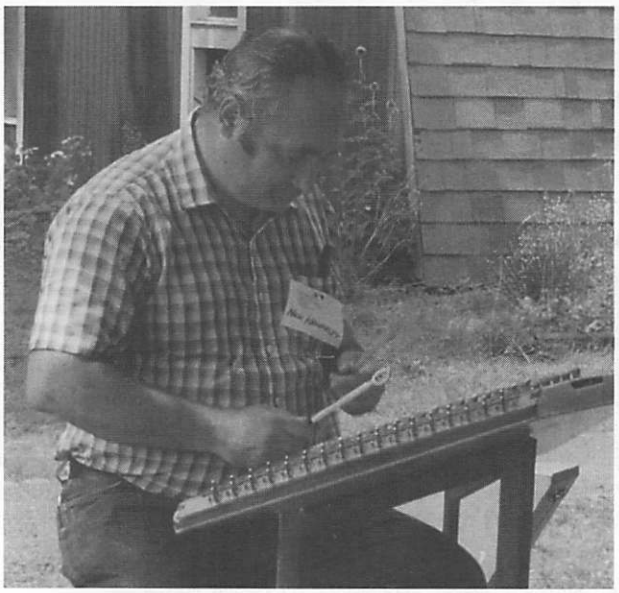
Find Music That You Love, and Try It

Nick Krukovsky



by Sam Edelston
Cos Cob, Connecticut

In the summer of 1978, when I was a college student from New Jersey spending the summer in Ithaca, at a Cornell Folk Society sing, I met a man who shared my love of offbeat songs. We left the party and took my guitar and his hammered dulcimer to a little coffeehouse called the Unmuzzled Ox, where we spent the next several hours playing and singing. He had never met anyone who could accompany his ragtime without being told the chords. I had never heard anyone play such things on the dulcimer. That was my introduction to Nick Krukovsky, the person from whom I learned that anything is possible on the hammered dulcimer and, in my mind, a musical genius.

Nick, what was your early musical background?

When I was growing up in Ithaca, New York, in the 1940s, there was a fair amount of music in my house. Both of my parents played a little and my mother also sang. They made sure I got a solid classical background. They started me on classical piano and violin around the third grade, and the trumpet later. Their philosophy was, "You will be number one at the things you do." They pushed me to work hard—one result is that I wound up as concertmaster in my high school orchestra. I also played in marching bands throughout high school and college.

What did you listen to as a kid?

We had a lot of 78 RPM records in the house. This gave me a heavy exposure to things like marching band music and ragtime. Then, in seventh grade music class, I first heard Spike Jones, who became a big influence on me.

You also did some composing.

When I was in the band at Cornell, encouraged by the director, I wrote and orchestrated several marches. Owing to the Spike Jones influence, I usually put a few musical in-jokes into my compositions. For example, I would incorporate melodies my friends had made up, and see their surprise when they recognized their tunes being played by a full brass band. And—this may be PDQ Bach before there was a PDQ Bach—we had an assistant band director who came from the University of Michigan, so I took the Michigan Fight Song, turned the melody upside-down, and incorporated that.

So you weren't into folk music in college?

I didn't discover folk fiddle until 1964, when I was about twenty-four.

And what did it take to get you from there to the hammered dulcimer?

About four years. A friend named George Houghton had found an article on it in some mechanics magazine and built one. I absolutely fell in love with it. George let me borrow his dulcimer sometimes, and I learned to play a bunch of fiddle tunes. It was the first instrument that I came to on my own, and not because my parents pushed me.

Then what happened?

Around 1972, at a small festival near Albany, New York, called Gottagetgon, Howie Mitchell conducted a hammered dulcimer workshop. At the end, he said, "Oh, by the way, this instrument is for sale," and I just jumped up and shouted, "Sold!" Next, I found a quiet corner and spent the rest of the weekend playing it.

For someone who understands music, it's possible to teach the basics of hammered dulcimer in five minutes—then sequester yourself for a year and get it to work right within your head. That's what I did. The dulcimer became my passion. I would even take it to work and on my lunch hour, I would set it up on the tailgate of my Saab station wagon and play tunes.

So what moved you to branch out beyond contra dance tunes?

I went to a workshop where I heard the Diamondback Rattlers play the "Dill Pickle Rag." I had never heard anybody play a non-dance tune on the dulcimer before, but I had loved ragtime since childhood. I learned "Dill Pickle Rag." I figured out the "Mineola Rag." Then I figured out "Elite Syncopations," the first Scott Joplin rag I ever arranged.

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Ragtime really caught fire in me. I started arranging one rag after another. (You know what they say about too many old rags being a fire hazard.) Eventually, I arranged over a dozen Joplin rags, plus many others by lesser-known composers. I also arranged a lot of marches, though mostly lesser-known ones.

By this time, I was playing a Bill Spence instrument. It was very large (so large, in fact, that whenever I went car shopping, I brought the dulcimer along to make sure it would fit in the trunk), but in terms of strings, it was only something like a 13/10. This made arranging the chromatic ragtime pieces very challenging. The most challenging piece I ever did was a five-part ragtime medley called "A Bunch of Rags," which I had on a 78 by turn-of-the-century "Banjo King" Vess Ossman. On my limited instrument, it was loaded with difficult reaches. It took me three or four years to get it fluid.

Then around 1979, I saw an 18/17 instrument built by Lee Spears of Salisbury, North Carolina. I loved its string count. I loved its bright, clear tone. I loved the close string spacing that made long reaches easier. I loved the possibility of playing in C and F. I ordered one for myself—and when it arrived, that's when the ragtime really got unleashed. Now, I could play almost anything I wanted.

The Spears instrument made a lot of my old pieces easier to play. It also made possible a lot of new pieces. As the extreme example, I could now play that famous, very chromatic circus march, "Entry of the Gladiators" (also known as "Thunder and Blazes")—you know, the one that goes, "Dot dot da-da-da-da dot dot da da." My rule is, if I can't play "Gladiators" on someone's dulcimer, it doesn't have enough strings.

Have you composed any tunes for the dulcimer?

Certainly nothing as big as the marching band arrangements, but I have written some regular tunes. I have one example here, called "Saratoga Reel," or "The Road to Ballston Spa." That's where Gottagetgon was located. One year, as I was packing my car to go there, running behind schedule, this tune started swimming in my head. I just had to stop and write it down, even though it made me even later.

Tell me about Winfield.

I heard about their hammered dulcimer championship and decided to try my hand at it in 1981. That was the year Russell Cook won and Lucille Reilly (now Lucille Hinds, the 1997 champion) was runner-up. After the finals, I was in a tie for third with a younger fellow of the maximum-notes-per-second school, and we had to do a two-song playoff. Winfield gets a very bluegrass-friendly audience, so when the other guy came out with "Orange Blossom Special," complete with lots of notes and all the fiddle players' ornaments, the crowd clapped along, hollered and generally went wild. In fact, the emcee had to ask them to quiet down. Then, knowing I was doomed, I went on. I played "The Entertainer" and a Byron Berline tune called "Crazy Creek," and amazingly, the judges gave me the third place award.

The other guy didn't make out badly, though. I understand that the next time he went to Winfield, he won the grand prize.

But you've never tried to turn music into a career.

Not even a major sideline. Over the years, I've played at some festivals and conducted some workshops, but I've never recorded anything. Mostly, I've just continued to arrange more tunes.

A pretty sophisticated form of enjoyment.

One thing I love about the hammered dulcimer is that everyone plays it differently. There's room for lots of different approaches and kinds of music. I love hearing something that I've never heard before.

How do you approach a new piece?

It usually starts out fairly basic—and then the arrangement evolves over a period of months, as I find ways to add more accompaniment or harmony notes and ways to smooth out the rough passages. The kinds of pieces I usually play have a fixed number of parts played a specific number of times each. So my arrangements are basically fixed. I may experiment with possible improvements, but there's very little improvising.

For somebody who wanted to try on their own, what are some of the better-known pieces you play and the keys you play them in?

These are just some of the better-known ones. Most of them change keys in the middle.

"Elite Syncopations" (Joplin)	D to G
"The Entertainer" (Joplin)	C to F
"Ragtime Dance" (Joplin)	G to C
"Entry of the Gladiators" (Fucik)	C to F
"William Tell Overture (Rossini)"	D

Is there any special thing you would want to say to dulcimer players everywhere?

The most important thing is to find music that you love, and try it.

Nick Krukovsky died on December 2, 1997, at the age of fifty-seven, after a series of health problems, leaving behind no known relatives. This article is based on several interviews conducted in the month before his death. It is meant to ensure that he lives on, in as many places as possible.

As an addition to the interview I did with Nick Krukovsky, I have received copies of about a dozen of his transcriptions of Scott Joplin rags—including "The Entertainer," "The Easy Winners," "Maple Leaf Rag," "Rag Time Dance," and some of the lesser-known ones. (Nick handwrote his arrangements in standard musical notation.) If you're interested in seeing some of them, let me know. I could send a set to readers who are interested; we'd like to keep Nick's music alive.

Sam Edelston is a "reformed" guitarist and banjoist who finds fulfillment playing rock and Top 40 music on the hammered dulcimer.

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Music follows on the next page

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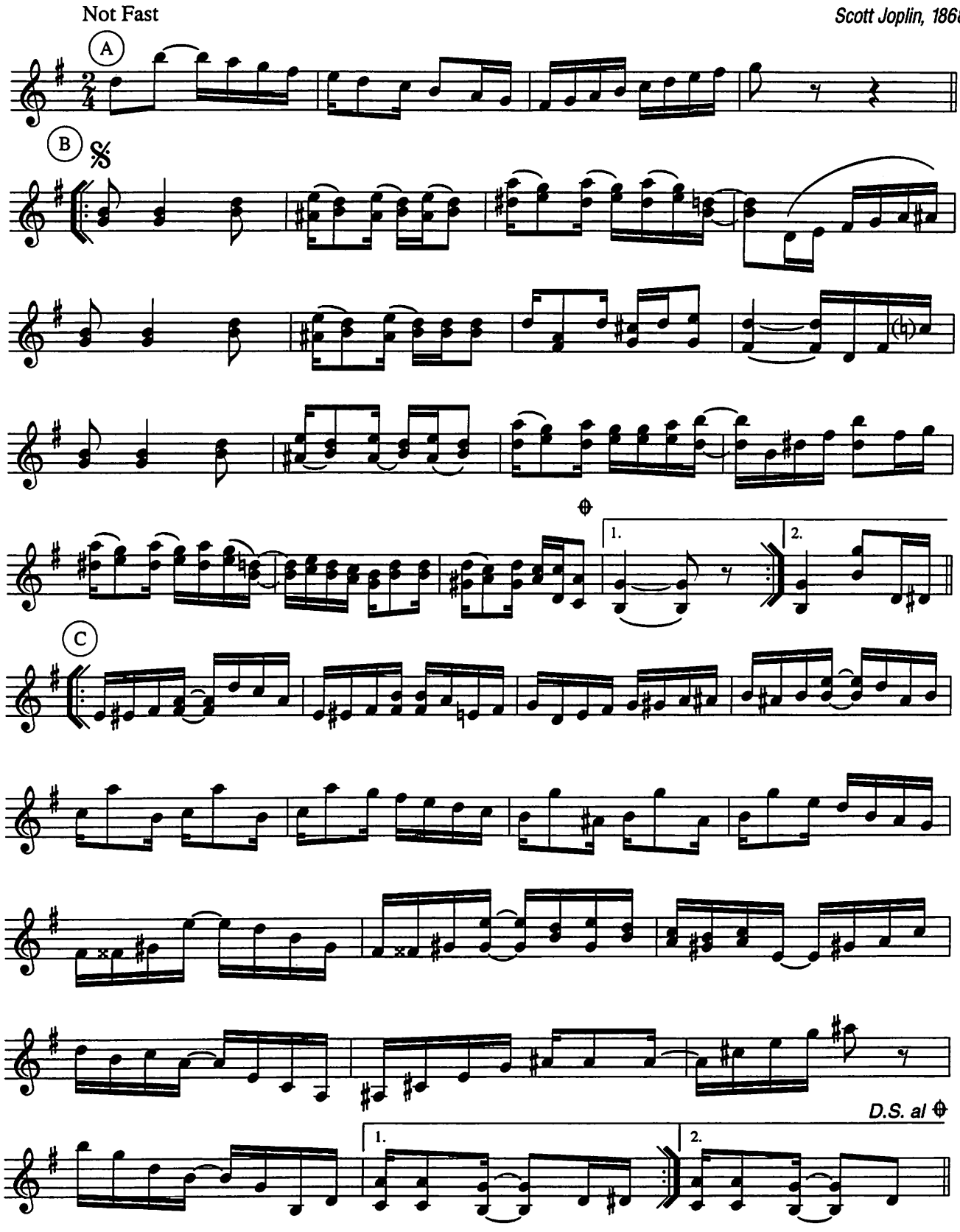
The Easy Winners

Written 1901
Scott Joplin, 1868–1917



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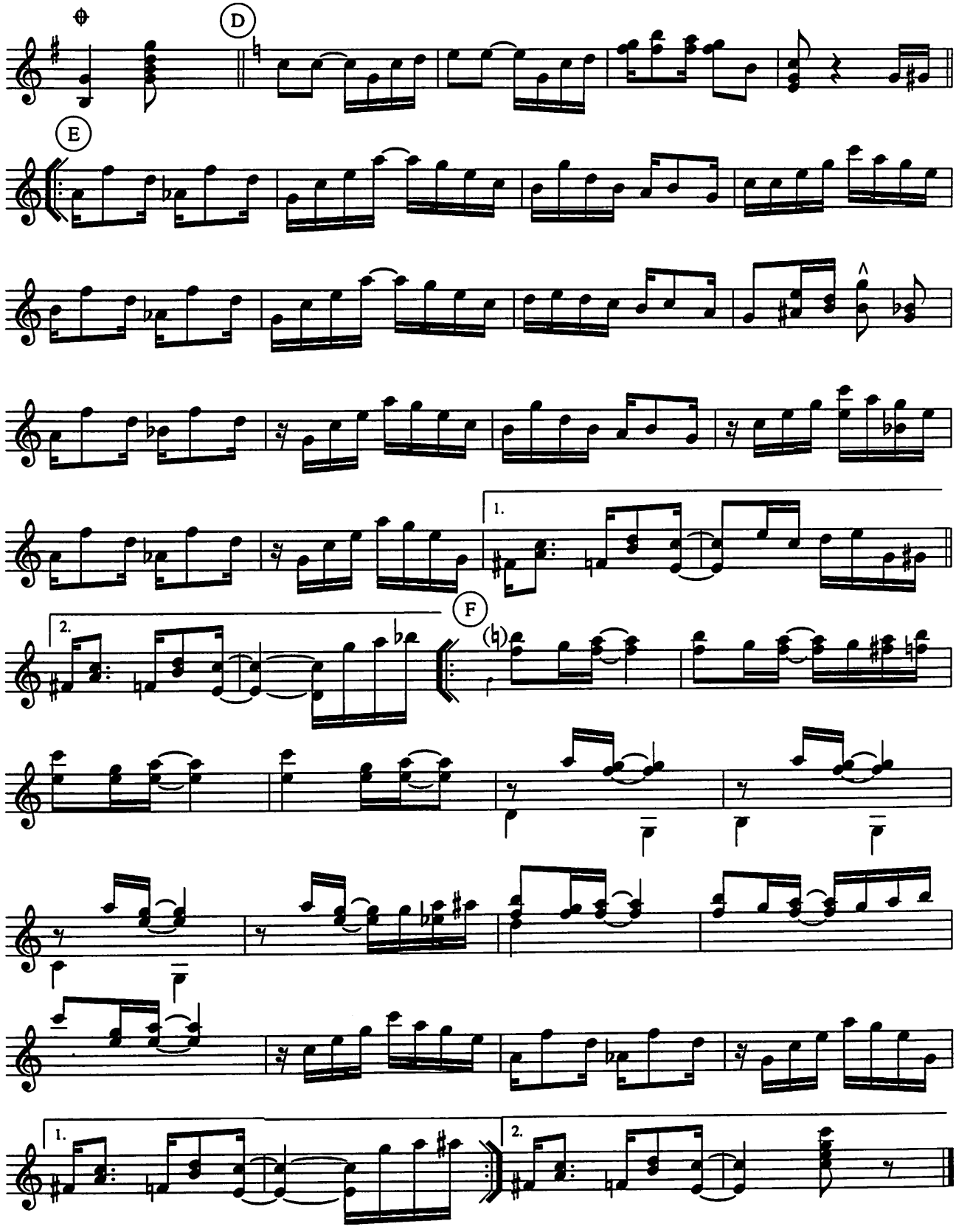

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How My Soul Got Restored

by David Massengill

Here is the story of my dulcimer and how I came to play it. My mother always wanted the best for her children. One day she went downtown to the craft store in Bristol, Tennessee-Virginia (the city is neatly divided by the state line). She told the owner, Mrs. Gordon, that she'd like to buy a dulcimer for her children, and she wanted the best there was. Mrs. Gordon told mother that they had some good dulcimers in the shop, but if she really wanted the best she'd heard that Edsel Martin from over near Asheville, North Carolina made the best dulcimers. She could special order one if she liked. My mom said, "Do so."

This was around 1964, and when the Edsel Martin dulcimers arrived (along with Edsel himself) Mrs. Gordon called my mom and she went down to pick one out. Mrs. Gordon hired Edsel to sit in the window so people could watch him whittle. Sometimes a little crowd would gather. Edsel had to quit that job, he said, because the people looking at him whittle expected him to smile. Smiling's hard work.

Edsel's dulcimers were very special. They were longer than any my mother had seen before and they had a beautiful tone, full and deep. They were also distinguished by a handsome carving at the head of the dulcimer. The carving might be a bird, a flower, a hound dog, or a mountain woman with long hair and her mouth open as though she were singing, although she might be yelling, yawning, or calling in the cows. My mother was a talented artist, so she chose the dulcimer with the handsomest head: a three-stringed dulcimer with diamond sound holes and the head of a mountain woman, singing.

Edsel's whittling style is realistic; not at all a caricature. They look like real people, real birds, real flowers, real hound dogs. In addition to his dulcimers, Edsel whittles figures, like a washerwoman or a Methodist preacher (with his whiskey bottle sticking out of his back pocket) and of course, his signature hound dog. All of Edsel's whittlings are highly sought after, perhaps his birds most of all. He likes to use the birds of western North Carolina as models. He whittles them life-size and paints them in various posings. It's said he can take a block of wood, throw it up in the air, and before it hits the ground whittle it so quick and fine, it flies to the shelf all by itself.

Back to my story. As my mom was paying Mrs. Gordon for the dulcimer, she said she was going to take it home to her children and whichever one learned to play it could have it. That night she called us children into the bedroom, as there was something special she wanted to show us. As we gathered round, she unwrapped the dulcimer and laid it out on the bed. We all admired it and there was plenty of oohing and ahhing, but for some reason none of us felt compelled to take Mom up on her offer. So she wrapped it back up and put it under the bed. It stayed there for years and years and years.

In the meantime I grew up and went off to college. About halfway through college I got to thinking I needed to restore my soul and I thought of that dulcimer under my mom's bed. I went home from college and told my mom I needed to restore my soul. She said, "You have been to college, haven't you?" Then I asked her

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if that dulcimer was still under the bed and she said let's go see. She laid it out on the bed and it looked like just the thing to restore my soul.

I took the dulcimer back to college and began my seminary. First I bought several dulcimer instruction and song books. Jean Ritchie's helped the most. I played mostly the tunes I remembered as a kid; also hymns, classicals, folk ballads and a few Bob Dylans. I thought I might restore my soul faster if I walked around in the woods while playing the dulcimer. So I hooked up my bathrobe belt as a strap and adjusted my playing style so I could walk in the woods and play at the same time.

Instead of a noter, I used my thumbnail. The action caused a groove in the nail to form naturally just right of center. This allowed me to use all sorts of chords and dippidydoo stylings for my left hand. For my right hand I replaced my long thin pick with two fingerpicks (thumb and index). I used my thumb strongly and the index for balance. I could bounce around, tapdancing up and down the frets. Eventually, my soul was restored and I'm standing to this day.

Some of Edsel Martin's dulcimers and whittlings are in the Smithsonian Institution. Edsel is still whittling, and if you're interested in purchasing these treasures, write Mountain Magic Collectibles, Main Street, P.O. Box 1300, Old Fort, NC 28762; or call its owner, Rosetta Lindley, at 704/668-7785.

David Massengill
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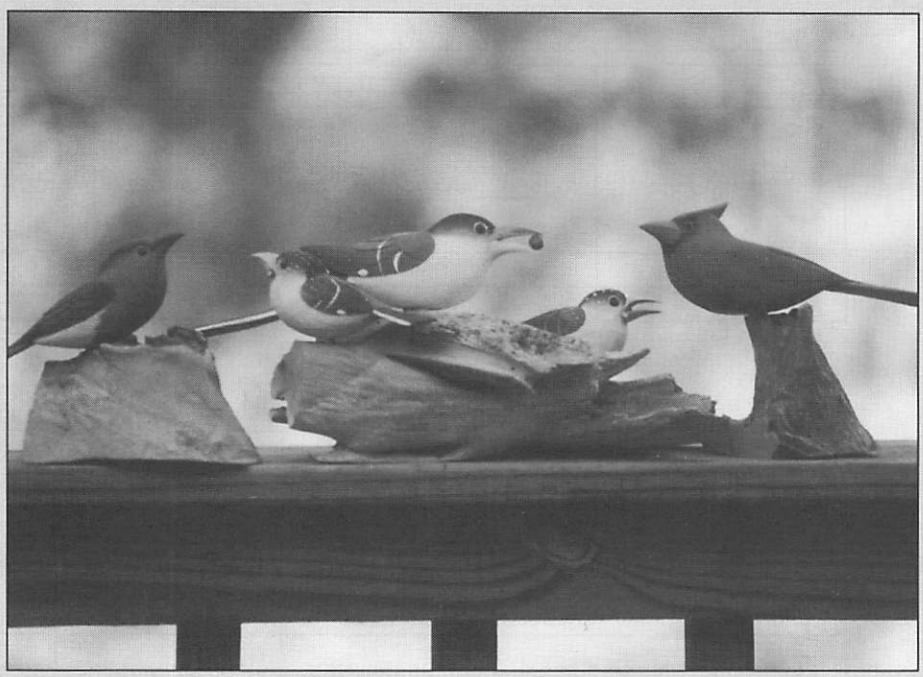
The Whittlin' Boy

for Edsel Martin



In the mountains of the Appalachia
There lived a whittlin' boy.
He was born among the Cherokee
He gave the people joy.

His Daddy taught him all he knew
About the mountain life.
He taught him how to play banjo
And whittle with a knife.

All the birds and creatures of the woods
Were whittled by the boy
And he whittled them so perfectly
They called him Whittlin' Boy.

He whittled in the sacredness
Of every living thing
He could whittle up a miracle
When winter turns to spring.

In the year what folks call the Big Freeze
A stranger came to call
He stood there cold and shivering
Boy brought him in to thaw.

The stranger's kin was all snowed in
Boy said he'd see to it
He whittled up a couple of birds
To fly 'em in lickety-split.

When they flew in half-froze and starved
Boy gave what food he had
He whittled them some nice warm clothes
A dulcimer and a doodad.

Before the whittlin' boy was through
He carved a masterpiece
A cornucopia that's filled
A never-ending feast.

Sometimes life can be cold and cruel
But faith is what I found
Thanks to the blade of Whittlin' Boy
The world will come around.

Music follows on the next page

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Rider on an Orphan Train

by David Massingill

moderate: ♩= approx. 92

C G F C

Once I rode____an or-phan train andmy broth- er did the same. They split us

C F G C C

1. Fine 2.

up in Mis-sour - i. James was five___and I was three. - bye. That was the

F C C

last____ I saw of him be- fore a fam - ily took me in. But I swore I'd run a -

F C G C C

1.,2. 3. D.S. al Fine

way and find my broth - er James one__ day. -lone.

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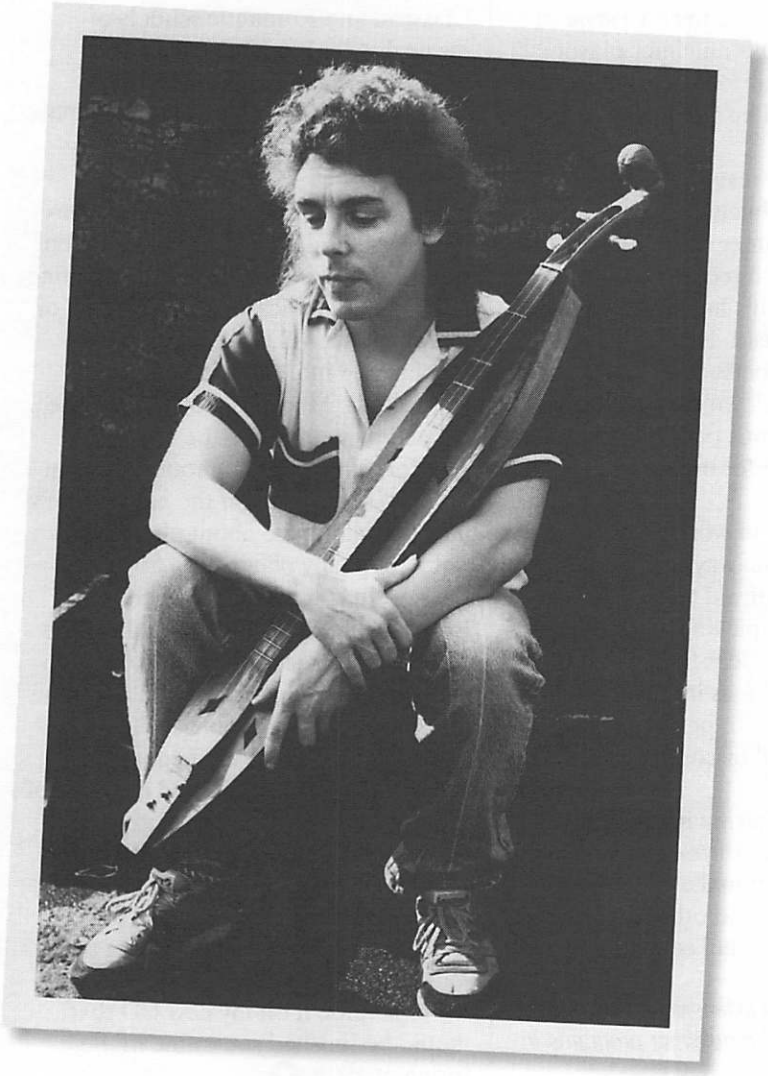
The orphan trains helped populate states along the way: New York, Ohio, Indiana, Michigan, Illinois, and Wisconsin. A greater number of the children were delivered to settle Iowa, Missouri, Minnesota, Nebraska, and Kansas. In later years they were also sent to Texas, Colorado, and California. Over the years nearly 150,000 children were given a new start with new families in the mostly rural settings of the Midwest and the West.

By the 1920's the conditions that had supported the orphan train were changing. The demand for farm labor waned as infant survival rates in the Midwest rose. Most states began taking over their own foster care. The last orphan train traveled to Missouri in 1929, capping a 75-year run.

My own interest in the subject and this song were sparked when I was contacted by Don McClanahan, an orphan whose birth name was Massengill, born in the year of the last orphan train. He had been separated from his brother James as a child, and he thought I might be James. I felt compelled to tell his story, set in 1929, in song. Each lost child had a story. Here is one.



Once I rode an orphan train,
And my brother did the same.
They split us up in Missouri;
James was five and I was three.

He got taken by some pair,
But for me they did not care.
We were brave and did not cry
When they made us say goodbye.

That was the last I saw of him
Before some family took me in.
But I swore I'd run away
And find my brother James someday.

I went back when I was grown
To see how old the Children's Home.
And I asked for to see my file
Of when I was an orphan child.

"It's sad," they say, "there's been a flood—
File washed away in Missouri mud."
Sometimes life is a stone wall;
You either climb or else you fall.

In every town on every street,
All the faces that I meet—
And I wonder, could one be
My brother James come back to me?
Though I don't know where he's gone,
I have searched my whole life long.
Now I roam from town to town,
But there's no orphan Lost and Found.

Sometimes I dream a pleasant sight:
My brother James and I unite.
Remembering our last goodbye,
No longer brave, we start to cry.

I hope he lives a life of ease,
All his days a soft warm breeze.
May he sit upon a throne,
And may he never sleep alone.

Once I rode an orphan train,
And my brother did the same.
They split us up in Missouri;
James was five and I was three.

Note: Transcription of "Rider On An Orphan Train" was done by Lance Frodsham in a CCG tuning. David recorded the song tuning the dulcimer BBF#. David fingerpicks the tune, plucking the bass string for a steady rhythm and adding chords.

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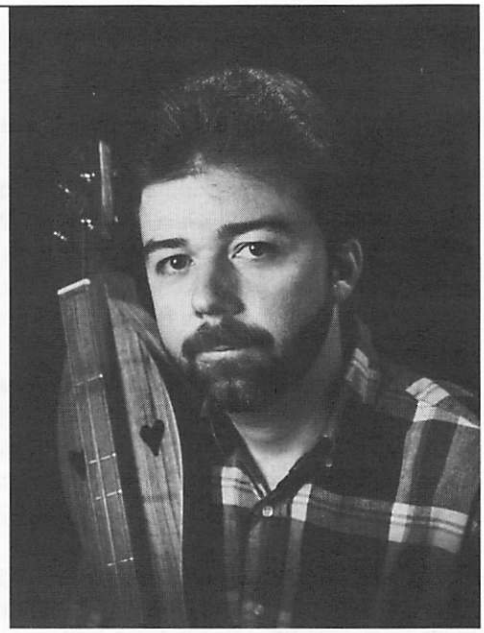
Larry Conger



I grew up in rural west Tennessee, halfway between Nashville and Memphis. Living in that area one could not help being influenced by the rich musical traditions from both of those cities. So I grew up listening to everything from Roy Acuff, Bill Monroe and Chet Atkins to Elvis, B.B. King and Booker T & The MG's! I became involved with music at a very young age as a piano student and drummer in the school band. Over the years I have performed almost every type of music imaginable. From Bluegrass to blues and country to classical, music has been a big part of my life.

I left Ole Miss in Oxford, Mississippi in 1978 with a Bachelors of Music-Performing Arts degree (vocal emphasis) having never heard of the mountain dulcimer—much less expecting to become intimately involved with the instrument one day. It was some nine years later that I built my first dulcimer from a plan in a woodworking magazine. I had always enjoyed woodworking and the prospect of building a musical instrument with my hands appealed to me. The first one was your basic teardrop shape made of cherry with at least a half dozen fret buzzes! A real player's nightmare! I set out at this point to teach myself to play the dulcimer.

By 1990, I had built fifteen or so dulcimers and had developed my own style of playing the instrument. Then someone suggested I go to hear a dulcimer player who was performing in a nearby town. That person turned out to be Larkin Bryant. Her beautiful style on the dulcimer captured my interest and instilled in me a commitment to become an expert player.

In March of 1994 I released the first of five tab books as a result of arrangements I was typesetting on my computer and using with my dulcimer students. I began marketing these self-published books to as many dulcimer shops as I could find. Somehow I found the time between these publications to record a CD of dulcimer solos and now I am busy working on my second CD. This has all led to the formation of my own publishing company, Congergation Music. This, along with my music students, appearances at folk festivals, and school performances, keeps me quite busy. My association with the dulcimer has led me down many different avenues in the past ten or twelve years. Encounters with various people and places, and the many new friends, have made this a great experience for me — one I hope will continue for years to come.

If I had any advice for fellow dulcimer players it would be to work on developing your own unique style of playing the instrument. Along the way, try to learn a variety of music to add interest to your repertoire. Don't be afraid to try new ideas such as various tunings, using the capo, finger-picking or flat-picking. Attend as many workshops as your time allows in order to pick up new ideas from various teachers and performers. Then try to incorporate these new ideas into your style of playing. Take your music to the public by accepting invitations to perform at schools, civic clubs, nursing homes, open houses, etc. You will discover a great satisfaction from sharing your dulcimer music with others.

I plan to continue arranging music for the dulcimer and sharing it at workshops and festivals. It's such a good feeling when someone comes up to you and tells you how much they have enjoyed playing your arrangements. That makes the effort well worthwhile. I also have plans for several more tab books and other recordings.

Larry Conger, P.O. Box 131, Paris TN 38242, LCongerDul@aol.com

Larry is the 1998 National Mountain Dulcimer Champion. He does extensive work for the Tennessee Arts Commission and the Kentucky Arts Council presenting dulcimer programs in the public schools.

I have chosen to share with you a very nice Brahms waltz. Johannes Brahms (1833–1897) was born in Hamburg, Germany and became a prolific composer, combining the best of the Classical and Romantic schools of musical style. His own worst critic, Brahms burned many of his earlier works and reworked other pieces of his music over a period of ten to twenty years.

The waltz is tabbed in D-A-dd tuning and should be played in a lively but steady tempo. A curved line connecting tab numbers indicates a hammer-on or pull-off. This will make the arrangement sound more *Legato* (smoothly connected). Musical directions on the printed page can often be confusing. They are placed throughout the tab in order to save space on the page. Here's how you should go about playing the waltz. Begin by playing the first two lines down through the first ending. Repeat from the beginning, taking the second ending and playing on through the third measure of the third line. The indication of *D.C. al Fine* at this point means to go back to the beginning. When you get to the second measure of the second line you will see an indication "last time to Coda." At this point you should jump to the Coda (last two measures of the tune).

I think you will enjoy learning this waltz. It is one of my favorites. Plans are to include it on my new CD that should be finished sometime in the spring of 1999.

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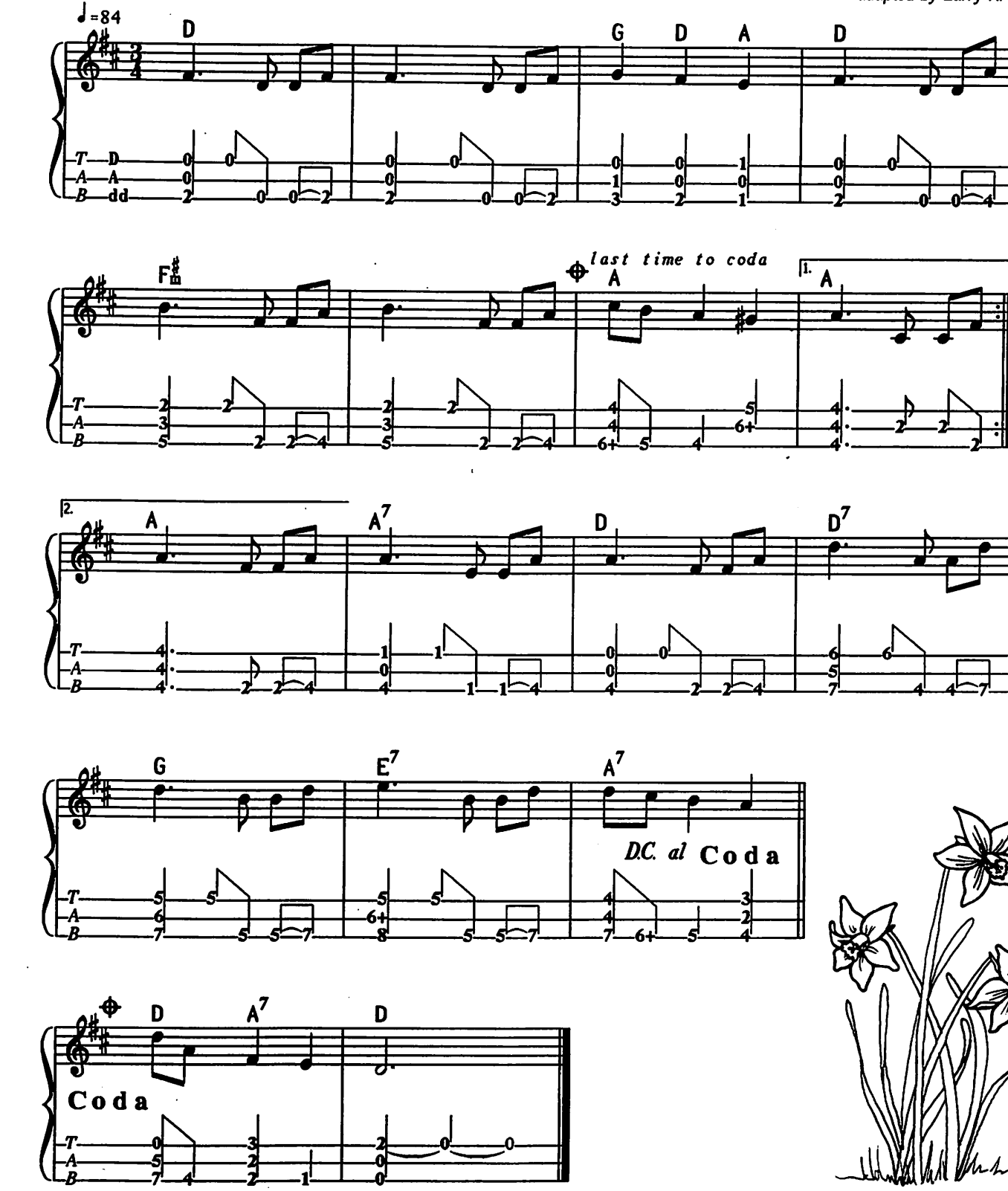
Waltz

Opus 39, No. 15

Johannes Brahms

adapted by Larry R. Conger



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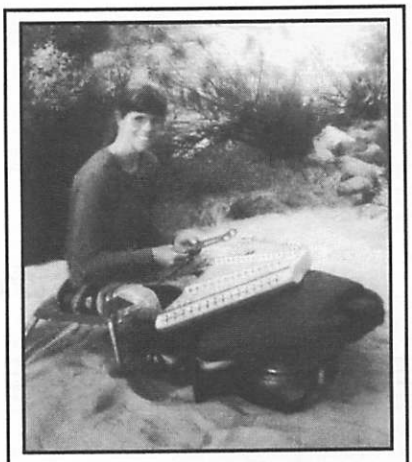

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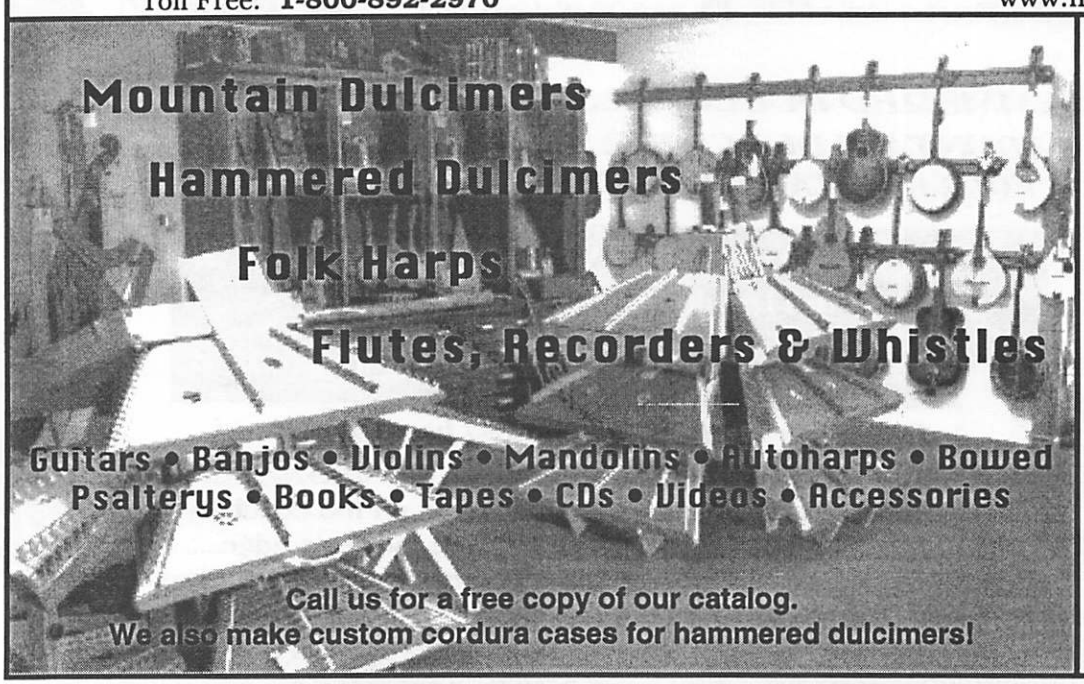

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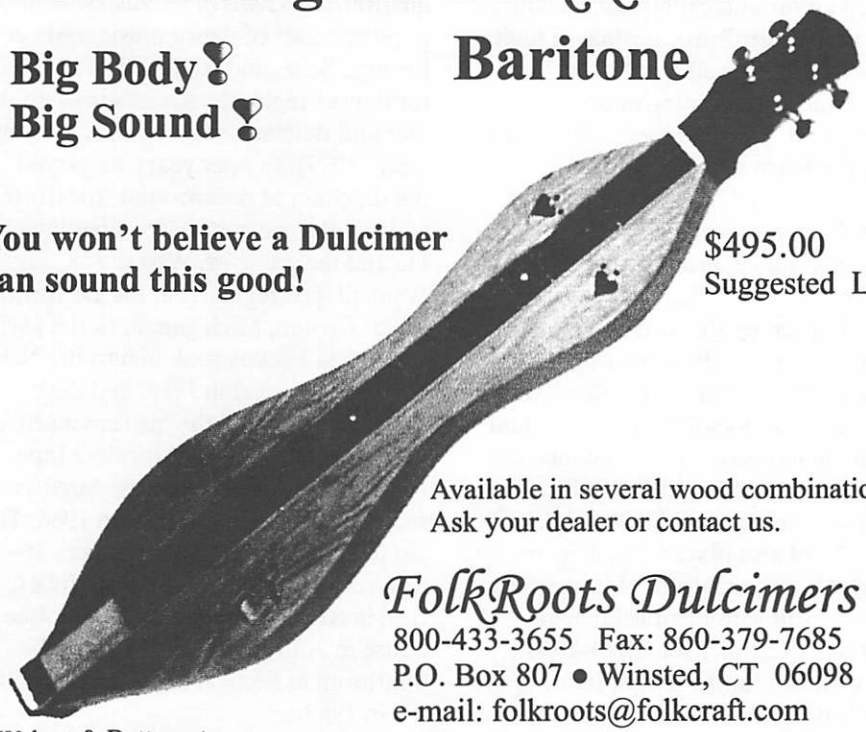

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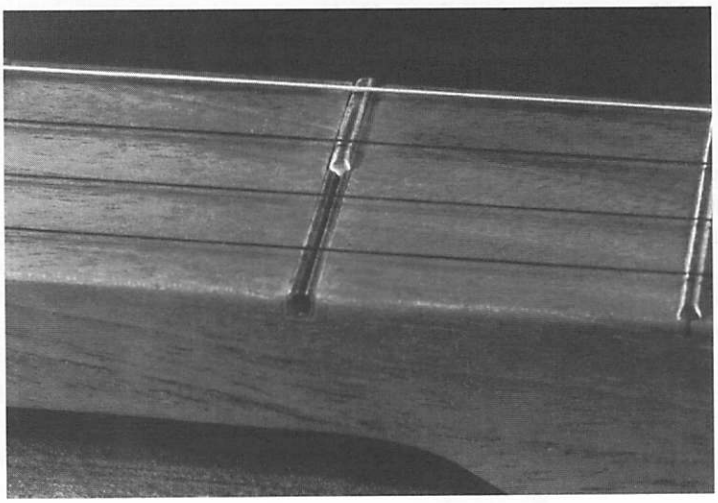

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Hammered Dulcimer Tales & Traditions

by Paul Gifford

This article began in the February-April 1999 DPN. Players in the Original Dulcimer Players Club, now in its 36th year, played a significant role in the revival of the instrument. The organization began in obscurity in rural central Michigan, before the instrument was familiar to the larger American public. It continues today, best known as the host of the annual "Fun Fest" at Evart, Michigan, which stands a good chance of existing well into the next century. Few of the organizers and early members are alive now, and with the change in the popularity and use of the instrument since that time, it is worthwhile to look back at the club's early years.

The players at the first meeting of the Original Dulcimer Players Club were some of the last carriers of the tradition, not only in the state of Michigan, but in the United States. For some, it was an opportunity to demonstrate some knowledge or ability to play the instrument which they had learned years ago. Others had become interested in it more recently and were still learning. But in all cases their playing was linked to an earlier tradition. Here are some details about those first players.

Abiram L. Toms, born about 1847 in Ohio, bought a dulcimer in Grand Rapids after the Civil War. He moved to Michigan, and played it there. His son, Welcom, (1870–1949), a farmer in Greenwood Township, played both the fiddle and dulcimer. Welcom's son, Allan (1897–1969) learned the dulcimer as a boy by accompanying his father on it. Allan attended the first meeting, playing both lead and chords. His sister, Viola Cox (1899–1987), acquired her father's dulcimer in 1957, never having played it before, and taught herself the tunes she remembered her father playing, like "Soldier's Joy," "Miss McLeod's Reel," "Bonaparte's March," a schottische, a tune in 6/8, and gospel songs and hymns. Her son, Eugene (born 1923), who had played guitar and called square dances with a "Western" group while in high school, built himself a dulcimer just before the first meeting and attempted a tune on it. His daughter, Melva, also began to learn it at that time.

John Herald (1880–1964) learned the dulcimer, as well as the mouth organ and fiddle, around 1900, while residing in Hubbardston, Michigan. He had given up the instrument, but shortly before the first meeting he had relearned "Miss McLeod's Reel" on a dulcimer that his son had given to him and he demonstrated it at the meeting.

Allen Eggleston (1883–1967), of Stanton, demonstrated how he played second and also played "Angleworm Wiggle." His son Alvan, of Laingsburg, followed suit with identical playing.

Stewart Carmichael (1899–1990), who owned a farm south of Evart, was a good left-handed fiddler and caller. He had learned the dulcimer as a teenager from a neighbor, Clifford Sparks, who had borrowed a Sears and Roebuck "Perfection" dulcimer from Jessie Bovey. She had accompanied her brother Bill, a fiddler, at dances, before her marriage. The Boveys had used the dulcimer a generation before Jessie. Stewart bought it in 1922. He tuned it in a unique way, as he said "there was no rules for tuning it," so that the treble courses began at E/A and went upward in half-steps. He used it strictly for accompaniment, and was proud that his tuning allowed him to play harmony in the key of B flat. Stewart attended the meetings regularly, as well as the annual "Fun Fests" when they began in 1974.

Elgia Hickok's daughters, Lilah Gillette and Naomi Anderson, attended the meetings regularly. Lilah preferred to play hymns and popular songs, rather than the old-time dance tunes. In 1977, she organized the Prairie Dulcimer Club and continues to be active in it.

Chet Parker (1891–1975), a lifelong resident of Algoma Township, Kent County, became one of the best-known players. He attended in 1965 and at a few meetings thereafter. The son of a fiddler, he built his dulcimer at the age of thirteen. As a youth, he taught himself to read music and memorized all the quadrilles in *Gems of the Ballroom,* a popular series of dance music sold through Sears and Roebuck. He played for dances regularly, sometimes with fiddler and dulcimer player Frank Stevens (1889-1977). In later years, he played the dulcimer at bars around Rockford, with an electric guitar accompaniment. He and the guitarist, Warren ("Killer") Waid, played regularly at the Driftwood Inn at Croton, Michigan, until the early '70s. Elgia Hickok took him to the Newport Folk Festival in 1965, and their playing introduced the instrument to a new audience. Patrick Murphy's tape recording of his playing was issued as a record by Folkways Record in 1966. This led to a few further performances at folk-revival venues, including a folk festival in Kalamazoo and the Ark coffeehouse in Ann Arbor in 1970, and the Smithsonian Festival of American Folklife in 1969.

Peter Reames (1888-1980), of Muskegon Heights, attended regularly until the late 1970s. He had learned the dulcimer from a neighbor, and later acquired it. He mainly played accompaniment on it, but also played "Soldier's Joy," "Red Wing," "Peek-a-Boo Waltz," "Turkey in the Straw," "Sweet Evelina," and a nameless tune in 6/8. He also played the button accordion. He taught his granddaughter, Eleanor Sorenson, to play the dulcimer, and she played the traditional chording accompaniment, in Peter's style, to his accordion at the meetings.

Fenton Watkins (1885–1981), of Birmingham, came to several meetings. He had learned the dulcimer and fiddle in his youth and played at maple sugar parties, when the local teenagers would gather for informal dancing. In later years he sat in on the fiddle with Henry Ford's Orchestra when it played at the Michigan State Fair. About 1950, Watkins and Ed Johnson, of Kalamazoo, built a dulcimer. Fen entertained himself on it by playing the fiddle tunes he had learned as a boy, hymns, and new tunes he learned from square dance records.

Merritt Olsen (1915–1989), of Birmingham, who occasionally took Fen Watkins to the meetings in the late

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1960s and 1970s, developed an interest in old-time fiddling as a teenager. While a Boy Scout, Fenton Watkins and Charlie Jones (1888–1971), played the fiddle and dulcimer. Olsen began playing the dulcimer in 1956, when he bought an old one from Watkins. In three weeks he learned to play both accompaniment and fiddle tunes on it. His teenage son, Bill, learned to chord along to his father's fiddling like Eleanor Sorenson, preserving the nineteenth-century style.

Others familiar with the old style, though not playing the dulcimer, attended regularly. Bill Bigford (1898–1986), of Portland, was a colorful character, a joker with a large stock of bawdy songs and ballads, who brought his homemade fiddle and played at the jam sessions after the formal program. He had bought a dulcimer in 1916 for $3 from Ernie Pratt, while living in Marion, and learned to play chords on it at dances, but sold it a few years later.

Delbert Schrader (1896–1980), of Au Gres, was another old-time player. He learned the dulcimer from his father. Delbert built several and never played melody, but accompanied fiddler Charles Moran of Mount Morris regularly. He came to meetings in 1971 and 1975.

Silas Braley (born 1916), of Midland, became involved with the club in the late 1960s. Si was a chemist who had developed an interest in folk music while a student at Oberlin College, acquiring a mountain dulcimer about 1940. Si learned to play a locally made hammered dulcimer and collected old ones.

Brothers John and Jerry Korcal, were the first members to attempt to make and sell dulcimers commercially, in the late 1960s. They liked to play popular tunes like "Wheels," "Dominique" and "Darktown Strutters' Ball." Others came once or twice, and I know little about how they got interested in the instrument. T. William Smith, of Kalamazoo, came to one meeting in 1969 or 1970 and played with the Bluegrass band "Sweet Corn String Band." He was a friend of Sam Rizzetta, and both got interested in learning the instrument from seeing Chet Parker.

Jay Round, of Grandville, was about fourteen in 1971 when he began to play a dulcimer that his uncles, the Korcal brothers, had made. He first learned tunes from Chet Parker's record and later learned Bluegrass music. In 1973, Jay's father, Donald Round, began to make them commercially, and they began going to festivals promoting the dulcimer. Jay made four records and played a great deal at Silver Dollar City, in Branson, Missouri.

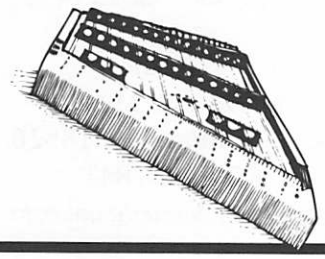
I had been playing for about three years before I attended a club meeting for the first time in 1971. Although I learned of the club's existence from the liner notes in Chet Parker's record, it took a chance conversation in a Reed City antique store to make the necessary connections. Having learned tunes and the technique of playing second from my father, who was from Chautauqua County, New York, I found it intriguing to meet players in Michigan (like Carmichael and Schrader) who knew the same accompaniment technique. I soon attended meetings faithfully.

Harley Sinclair (born 1910), and his brother Cloise (born 1905), started to attend meetings in 1972. Both had learned as children to chord on their father's (Eugene) dulcimer, on which they would accompany his fiddle playing. He had learned both instruments from his father. Harley later purchased a dulcimer made by the Korcal brothers and started to play old tunes that he remembered his father playing, like "Campbells Are Coming," but especially more recent tunes like "76 Trombones" and "Winchester Cathedral." Cloise made a dulcimer and played both it and the bones.

Patty Looman, a teacher in Pontiac, was from Mannington, West Virginia, where she returned during the summers. Her mother, Edith, had a collection of instruments, and Patty had a dulcimer made by Asel Gardner, of Kingwood, West Virginia. I met her in 1972, told her about the club, and she came to the meetings regularly thereafter, until her retirement, when she returned home. We learned from her about Russell Fluharty's Mountaineer Dulcimer Club, formed in 1971, and a "delegation" from Michigan went to a meeting there in 1973.

The club held its tenth anniversary celebration in 1973. Its mailing list numbered somewhere under two hundred people at the time, and the number of dulcimer players was much smaller. Yet interest in the instrument was steadily increasing. The format of the meetings consisted of a brief business meeting, followed by a program in which individuals each played about three or four tunes on their dulcimers. A jam session sometimes accompanied by square dancing, would follow. The tenth anniversary meeting followed the same format, except that more musicians showed up, and the jam session—really an informal group—played for a larger crowd, who danced to their music into the evening.

Like other small organizations, the club could have easily failed after the first few years. The enthusiasm of Gene Cox, who succeeded Elgia Hickok as president, and his wife Esther, kept the momentum going. The willingness of the club to welcome other instrumentalists contributed to its strength. The amazing success of the Evart festival, whose attendance grew into the thousands by the late 1970s—without benefit of advertising— could not have been predicted in 1973. Ultimately, the nature of the club changed, as the complexity of the festival meant that the three meetings held at other times of the year became more focused on planning for it. By 1980, other local dulcimer clubs were springing up throughout Michigan. Instruments and styles became more unified, and the individualistic and idiosyncratic nature of the dulcimer playing at the meetings of the Original Dulcimer Players Club in the 1960s and early 1970s became a thing of the past.



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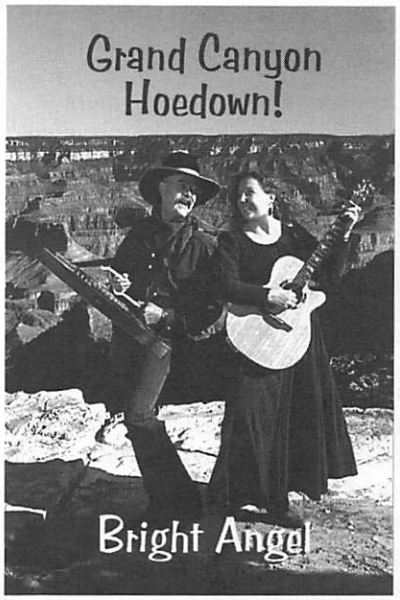

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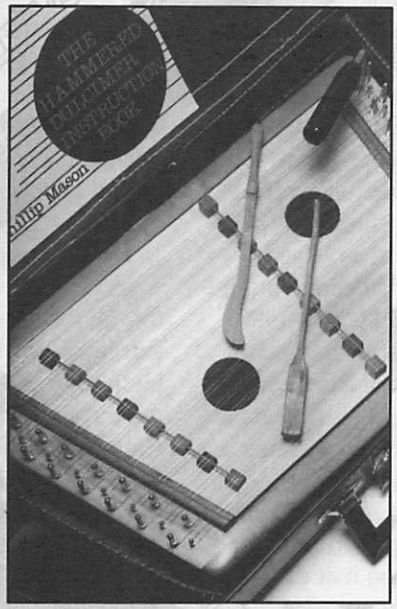

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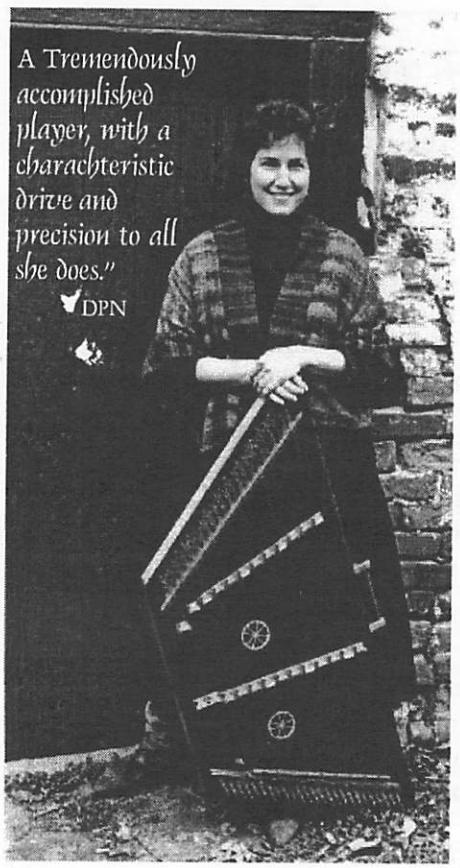

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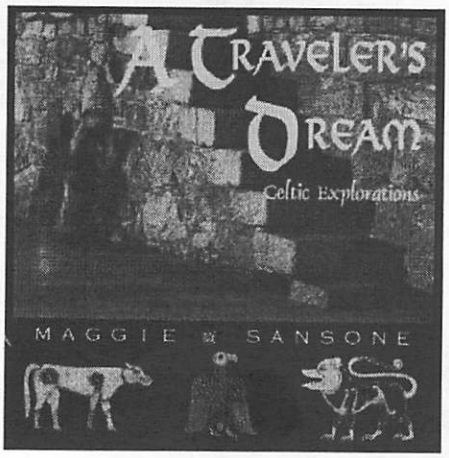

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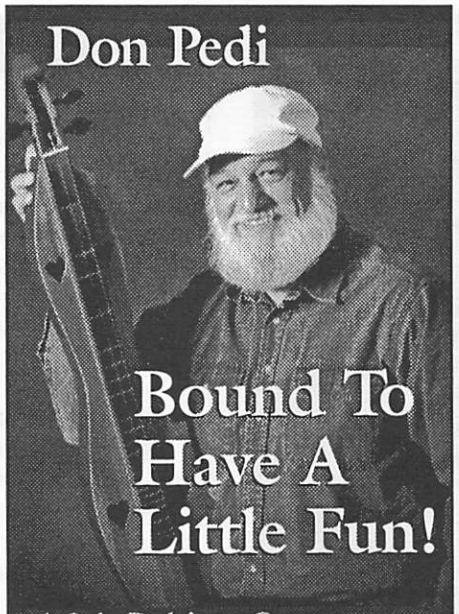

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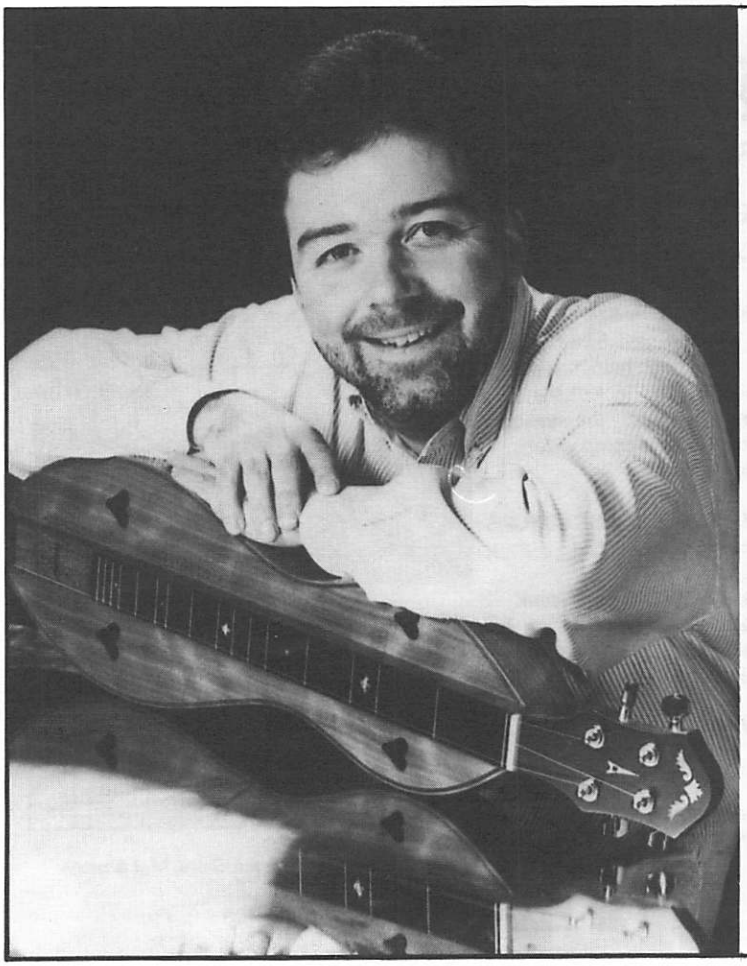

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Hammered Dulcimer

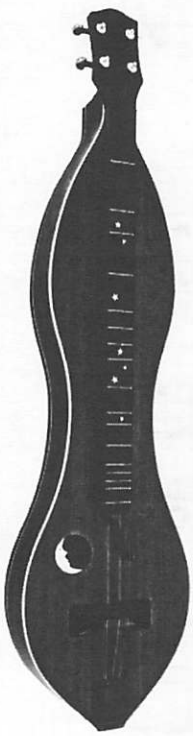
Linda Lowe Thompson

In 1985, I had a tune I wanted to arrange and didn't know where to start. So, I went to Dana Hamilton for help. At the time we met to work on it, I had just learned this tune (bare-bones version of it in your Nov 98–Jan 99 DPN) and had made no attempt to arrrange it. I didn't write down this arrangement for most of a decade, so I can't be at all certain whether I contributed anything and/or whether I remember Dana's version correctly. But, here it is as I remember it. You can contact him at 904 Houston Arlington TX 76012, 817/275-3872.

Stravinsky (who probably didn't know any dulcimists!): "Harpists spend 90% of their lives tuning their harps and 10% playing out of tune." For any information, suggestions, etc., 631 Hillyer High RD, Anniston AL 36207. 256/240-9070 llt@internettport.net.

Music follows on the next page

Simerman Dulcimers



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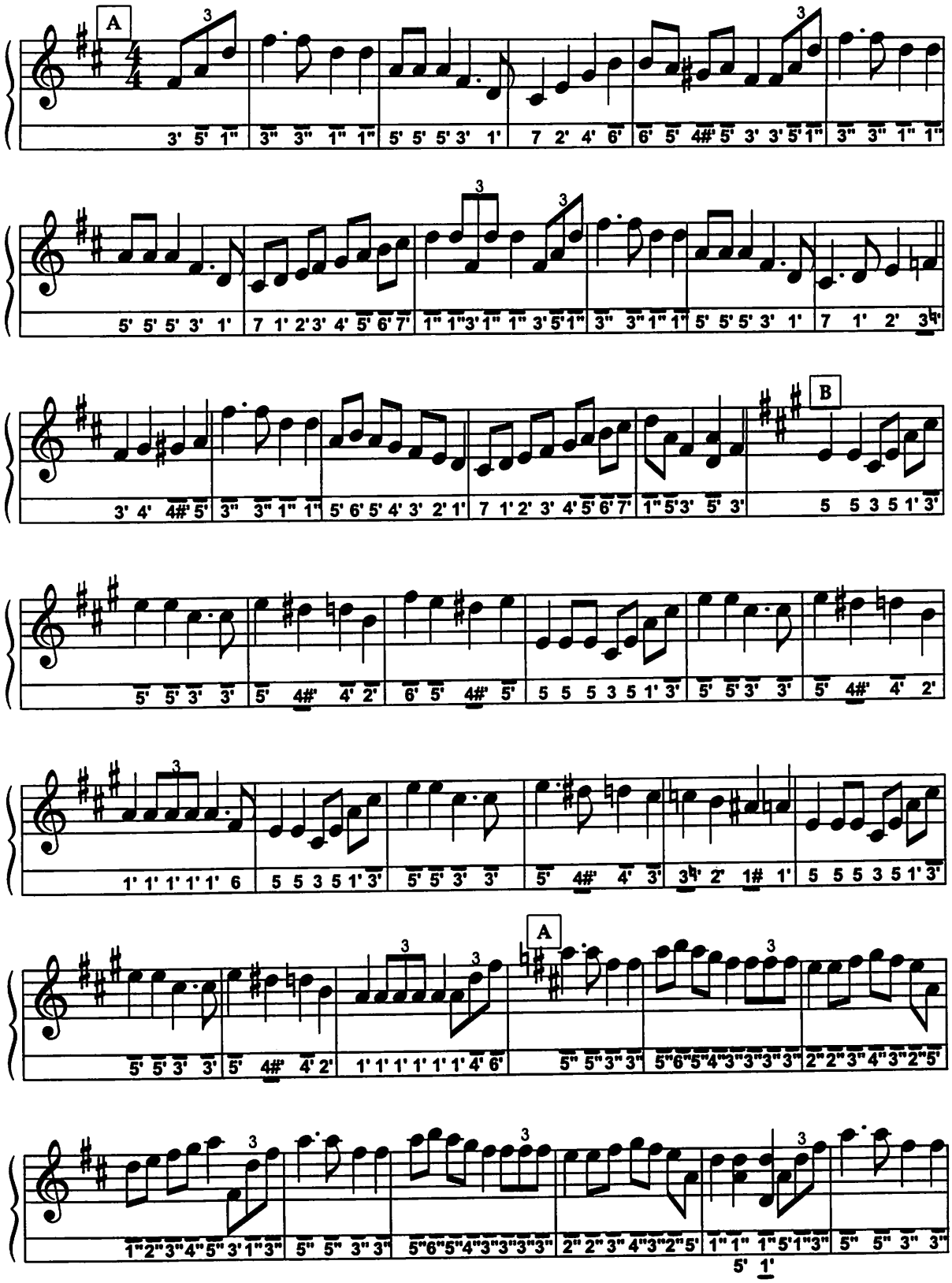
Bluebell Polka

Traditional

arr. Dana Hamilton with input from Linda Lowe Thompson



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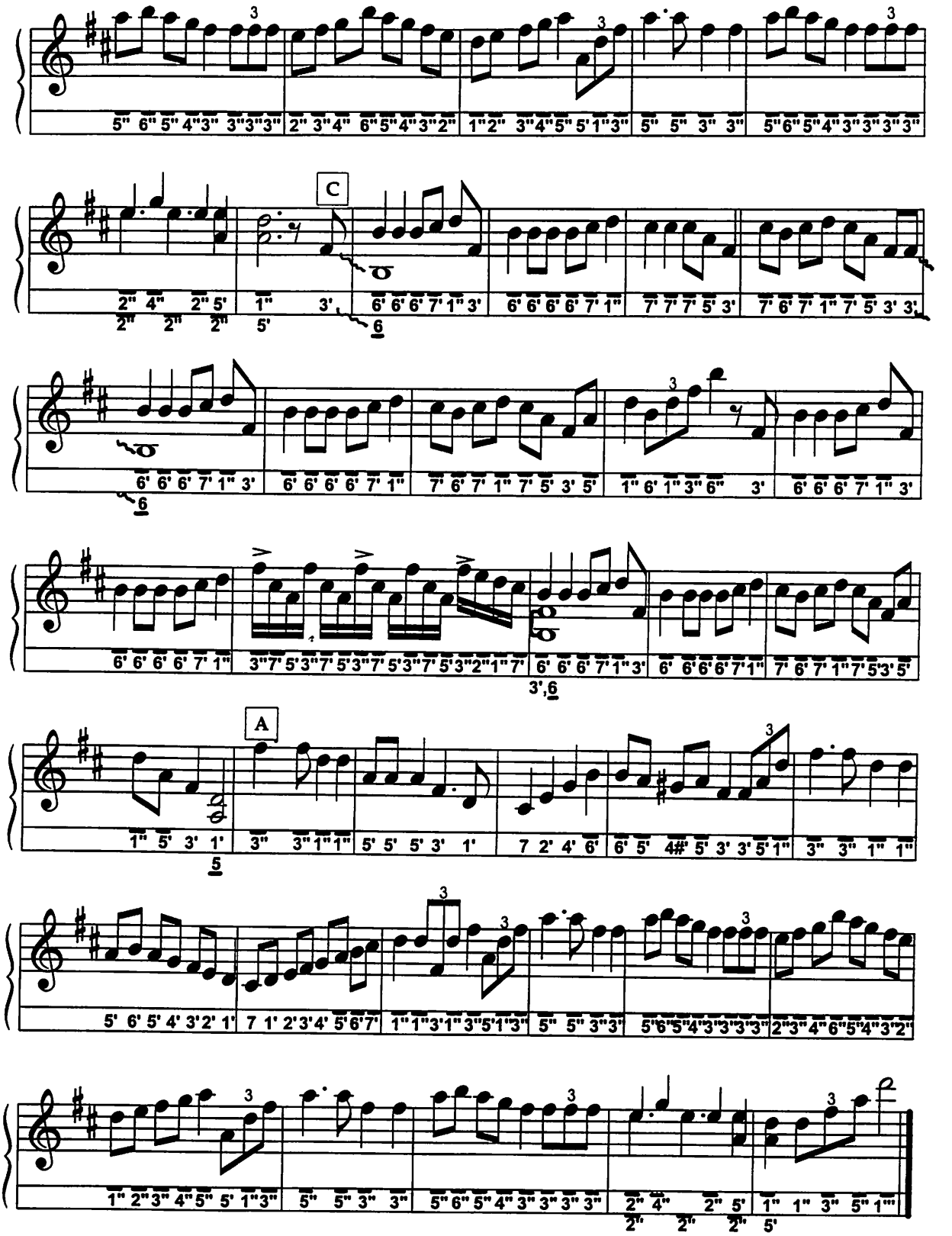

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Technical Dulcimer

by Sam Rizzetta

Strings

We dulcimer players and builders frequently debate the advantages and disadvantages of various woods and design features of instruments. But the most important components of our dulcimers are, more often than not, overlooked and taken for granted. Strings! Without strings our instruments would make no music at all. And the nature of the strings and their physical attributes have the most profound influence on the sound and function of our beloved dulcimers.

Strings that are stretched and set in motion, in our case by plucking or striking, exhibit a variety of interesting musical properties that are dependent on a number of variables. One of the variables is the ratio of the diameter of the string to its vibrating length. We can assume that the strings we use are cylindrical, that is, round in cross-section, and that the diameter of the string will be same wherever we measure it. The vibrating length is the length of string that is free to vibrate between two fixed points. On a fretted dulcimer the vibrating length is the distance between the nut and the saddle. On a hammer dulcimer the vibrating length is the distance between one side bridge and the cap of a playing bridge. For instance, the vibrating length of a string on the left side of the treble bridge is the distance betwen the left side bridge and the cap of the treble bridge. Likewise, the vibrating length on the right of the treble bridge is the distance from the right side bridge to the cap of the treble bridge. Whenever I talk about length regarding strings, I will mean vibrating length.

Players often assume that heavier gauge, larger-diameter strings will make their instrument louder, or produce greater volume. This is true, to an extent. But as the ratio of the diameter to length changes with dameter increase, the tone of the instrument changes, generally becoming harsh and disagreeable beyond a certain point. This effect will be most pronounced with shorter strings, for instance the higher notes on a hammer dulcimer. Also conspiring to change the tone with diameter increase are factors such as increased mass and different response to plucking and hammering. Lighter gauge, smaller-diamter strings may produce less volume but sweeter tone. Again, beyond a certain point the tone will be weak and the strings produce an inadequate feel and resistance to the force of hammer, pick, or pressing to the fingerboard.

If we are designing musical instruments we have the opportunity to control more of the variables that determine the acoustic properties of

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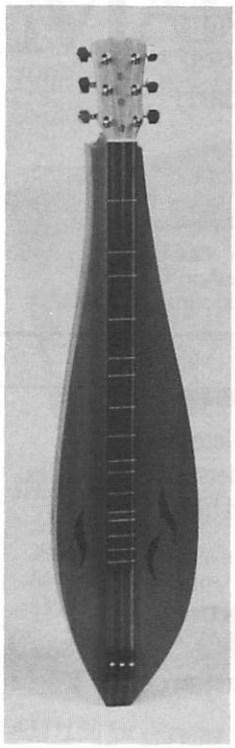

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strings. By being aware of the properties of strings and making appropriate design and string choices, we can assure an instrument with good tone and playing action, as well as an instrument that is durable and strings that will not break too often. Or at least we can understand our options and choose the compromises we desire. For instance, one might optimize some aspects of tone by being willing to replace occasional broken strings. Someone else may prefer to minimize string breakage al all costs.

Dulcimers use mostly plain strings rather than wound strings. Wound strings require different and more complex calculations and we will here concern ourselves only with plain strings.

The musical qualities of vibrating strings are largely determined by four variables. These are length, diameter, tension, and frequency (or pitch). The plain string equation can be solved for any of these variables; if you know three of the variables you can determine the fourth.

Plain String Equations

$$L = \frac{1}{FD}\sqrt{\frac{GT}{\pi S}}$$

$$D = \frac{1}{FL}\sqrt{\frac{GT}{\pi S}}$$

$$T = \frac{F^2 L^2 D^2 \pi S}{G}$$

$$F = \frac{1}{LD}\sqrt{\frac{GT}{\pi s}}$$

To solve the equations all variables and constants, except Pi and F, must be expressed in consistent units of measure. I have given measurements in inch/pound units.

L =	string vibrating length, in inches
D =	string diameter, in inches
T =	tension, in pounds
F =	frequency, in cycles per second
G =	a constant, acceleration due to earth gravity, 386.4 inches/second squared
π =	Pi, a constant, 3.1416 (rounded off)
S =	weight per unit volume of string material, in pounds/cubic inch

Here are weights of the string materials and alloys you are most likely to need for dulcimers and harps.

steel =	.283 lb/cubic inch
phosphor bronze = (CDA 510)	.320 lb/cubic inch
brass (CDA 260) =	.308 lb/cubic inch
nylon =	.038 lb/cubic inch

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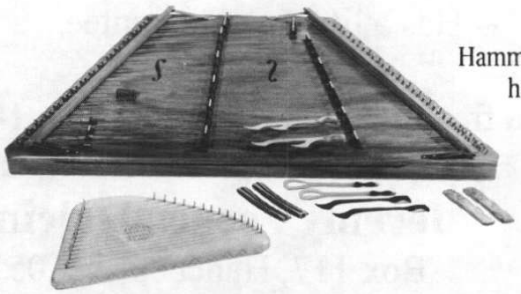

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Pitch frequencies are needed for calculating any of the other variables. I will list frequencies for one octave. Pitches one octave higher are double the frequency. Pitches one octave lower are one half the frequency, and so on. Thus, C4 is middle C and C3 is one octave below middle C. Sharps and flats can be interpolated if you need them.

Pitch Frequencies
C_3 = 130.81 cycles per second
D_3 = 146.83
E_3 = 164.81
F_3 = 174.61
G_3 = 196.00
A_3 = 220.00
B_3 = 246.94
C_4 = 261.63

Let us put our equations to work now by calculating the string tension on a fretted dulcimer. I often like to play a four string dulcimer tuned D4 D4 A3 D3. One of the dulcimers I tune this way has a scale length of 28″. And the string diameters are: D4 = .012″; A3 = .014″; D3 = .022″. The D3 string is phospor bronze and the others are steel music wire. The frequency of D4 is two times that of D3; 2 times 146.83 equals 293.66.

Solve T for D4 string with 28″ length, .012″ diameter steel string, and a frequency of 293.66 cps.

$$T = \frac{293.66^2 \cdot 28^2 \cdot .012^2 \cdot 3.1416 \cdot .283}{386.4} = 22.4 \text{ lbs}$$

Solve T for A3 string, .014" diameter steel string, frequency of 220.00 cps.

$$T = \frac{220^2 \cdot 28^2 \cdot .014^2 \cdot 3.1416 \cdot .283}{386.4} = 17.11 \text{ lbs}$$

Solve T for D3 string, .022" diameter phosphor bronze string, frequency of 146.83 cps.

$$T = \frac{146.83^2 \cdot 28^2 \cdot .022^2 \cdot 3.1416 \cdot .320}{386.4} = 21.28 \text{ lbs}$$

continued on next page

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Adding the tension for four strings together we have:

22.4 + 22.4 + 17.11 + 21.28 = 83.19 lbs.

It may surprise you that a typical dulcimer may have to endure over 80 lbs. of string tension. It may also be a surprise that string tensions are not the same, nor is it necessarily desirable that they be the same. Strings that are under higher tension may have greater volume. In this case the higher-tension strings are smaller in diameter and therefore have less vibrating mass. This can offset the effect of the higher tension. The A string has the least tension and a relatively small diameter. But the resonance of this instrument may reinforce the A pitch strongly. I know from experience and testing on this instrument that these strings give a sound balance that I like as well as a balanced feel, string to string, for depressing the strings to the fingerboard with my fingers.

I would like to re-string this dulcimer and tune it A3 A3 A3 D3 so that I can play it strumming and noter style with a double melody string in the key of D. I want to play it at square dances so I want it to be as loud as possible. To do this I must string it as heavily as possible. I know that the dulcimer holds up well with the tension that is on it now. So, I do not want to exceed that. I also want the option of putting a heavier .024″ phosphor bronze string on the bass D3 to make it a little louder if I find it necessary. What is the largest diameter steel wire I can use for the A3 strings?

Solve T for a D3 string with .024″ diameter phosphor bronze.

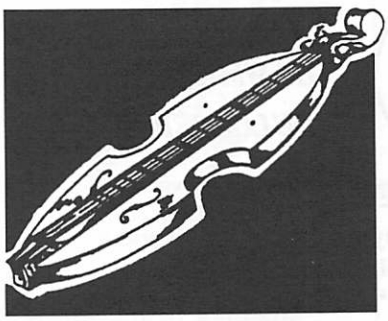
$$T = \frac{146.83^2 \cdot 28^2 \cdot .024^2 \cdot 3.1416 \cdot .320}{386.4} = 25.33 \text{ lbs}$$

The maximum tension allowance for three A3 strings = 83.19 - 25.33 = 57.86

Maximum tension for one A3 string = 57.86 divided by 3 = 19.29

Solve string diameter, D, for a steel string with T = 19.29

$$L = \frac{1}{FL}\sqrt{\frac{GT}{\pi S}} = \frac{1}{220 \cdot 28}\sqrt{\frac{386.4 \cdot 19.29}{3.1416 \cdot .283}} = .0001623 \cdot 91.562263 = .01486''$$



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It should be safe to round off .01486 to .015. Therefore, I can use wire diameter of .015", fifteen thousandths of an inch, for the A3 strings. If I want to string them any heavier, I have to use a D3 string of less than .024" phosphor bronze, or decide to risk putting greater tension on this dulcimer.

Isn't this a much more pleasant way to use your calculator than doing taxes or the grocery budget? With a list of your string diameters, a tape measure, and a pitch pipe you can learn fascinating things about your instruments. If you regularly build, repair, or restore instruments, invest in a micrometer for measuring string diameters. In the next installment on strings we will explore further to learn how to control and predict certain tone qualities in musical instruments. And we will apply this to both fretted dulcimers and hammer dulcimers.

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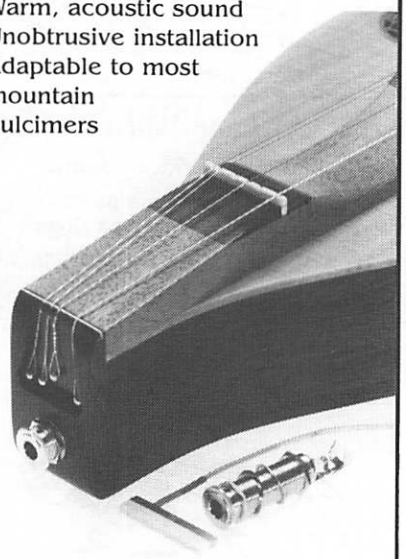

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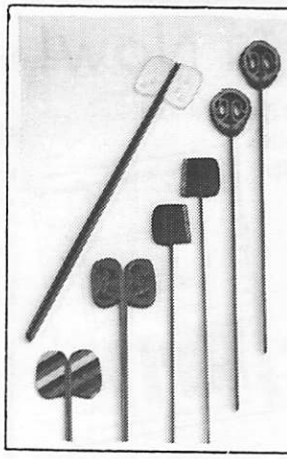

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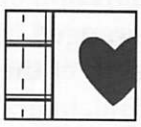

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by Rosamond Campbell • Wilmette, Illinois

I have collected "rose" titles for years. I started with well-known songs like "The Yellow Rose of Texas," "The Rose Of Allendale," and "Little Rosewood Casket." Then the discovery of an unfamiliar composition by Stephen Foster, "Ah! May the Red Rose Live Alway!" drew me to Chicago's Newberry Library. There I found bouquets of "rose" melodies dating from the late 1700's ("The Rose Tree") to the early 1900's. Add later blooms like Amanda Broom's "The Rose" and Johnnie Cash's "Give My Love to Rose" and you can see that composers through the centuries have been inspired by roses. A potential recording—my impetus for the project—could be huge; and this without any "Second-Hand Rose(s)."

Particularly in the composed songs of the 19th century, the rose has been a metaphor for love—love that buds, blossoms, fades and dies, and then returns to bloom again. I find these "weepers" especially endearing and also entertaining. They are so excessive, repetitious and abundant that it is clear the Victorians couldn't get enough of them. Then, on matters such as dashed hope and despairing hearts, a few public tears were admissible. It was even fashionable for the "ton" (polite society) to sob gently while gathered 'round the parlour piano. (Keep in mind that we, too, snuffle uncensored through a good tear-jerker.)

To you, these gilded oldies may be saccharin. To me, they are sweet. Happily for all, springtime is returning. Let the roses bloom again!

Music follows on the next page

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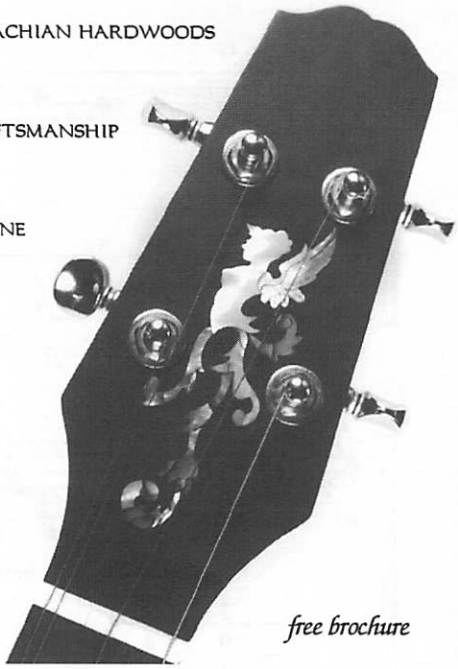

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Bring Back the Old-Time Melodies of Love

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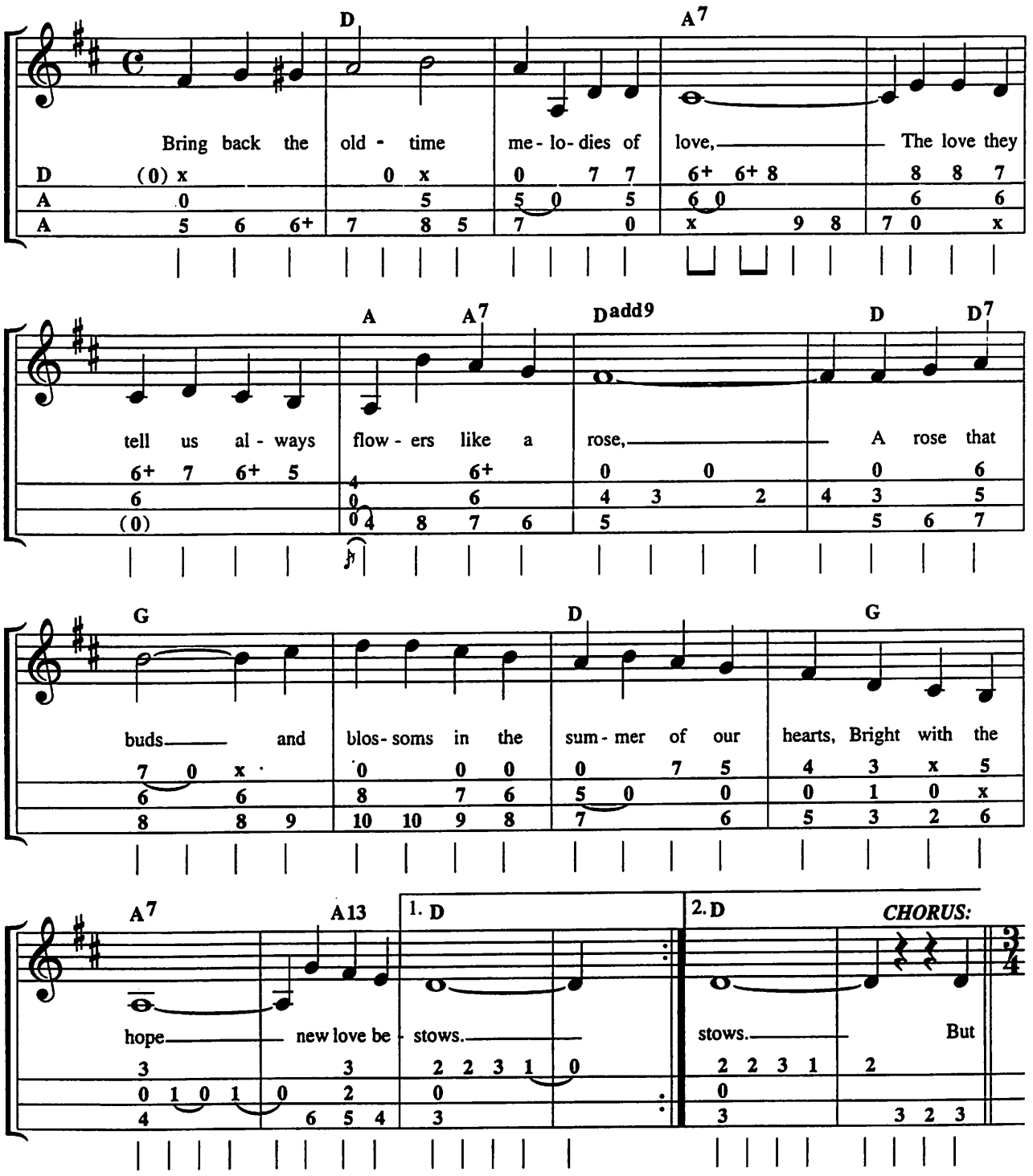

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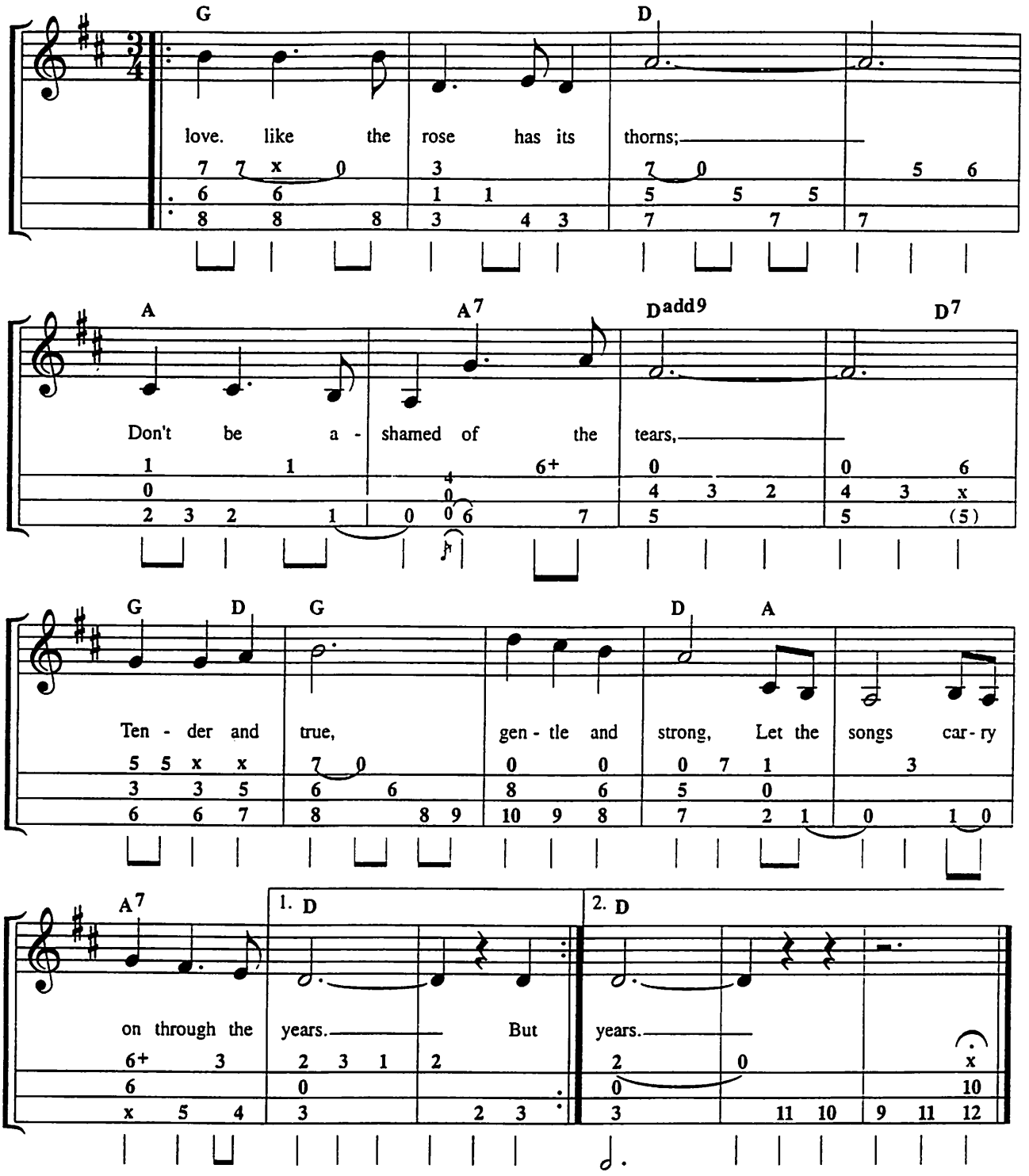

Bring back the old-time melodies of love,
The love they tell us always withers like a rose,
When summer fades away to autumn and soft petals fall
And all that's left are reveries where memories repose.

CHORUS:
For love, like the rose, has its thorns;
Don't be ashamed of the tears;
Tender and true, gentle and strong,
Let the songs carry on through the years.

Bring back the old-time melodies of love,
The love that dreams again of happiness that flowers,
When springtime buds return to bloom again, and roses fill the air
With sweet perfume and promises of golden hours.

CHORUS:

In addition to Rosamond Campbell's recordings she has written two books for Mel Bay Publications:
The Victorian Dulcimer and
The Parlour Dulcimer
1037 Central Avenue Wilmette, IL 60091

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What's New

by Neal Walters

Down in the Shady Grove • Bonnie Leigh, P.O. Box 4160, Bricktown, NJ 08723, 732-920-1506, bonnie@imagegfx.com (CD/Cassette) • Subtitled "Mountain Dulcimer Instrumentals of the 1800's and Earlier," this is a generous compilation of twenty-six traditional tunes played on the dulcimer by Bonnie, with Tom White on guitar, fiddle, banjo, wooden flute, pennywhistle, hammered dulcimer, and Northumbrian small pipes. Includes Simple Gifts, Forked Deer, Greensleeves, Church in the Wildwood, Down by the Sally Gardens, We Gather Together, Give Me that Old Time Religion, and more.

Trillium Rising • Christy Cook, Borealis Music, P.O. Box 811, Bragg Creek, Alberta TOL OKO, Canada, 403-949-4290, fcook@telusplanet.net (CD/Cassette) • Christy Cook acknowledges the healing power of both music and meditation. Her latest recording consists of original music played on hammered dulcimer, wooden flute, and various chimes, and creates an ideal setting for relaxation, meditation, and healing. Includes La Gemissante, Wings of Comfort, Starlight Reverie, Trillium Rising, and Wings of Comfort…Pearls of Hope.

Gypsy Road/Folksinger • Brian Clauss, 1213 Shenandoah Road, Alexandria, VA 22308, 703-768-0784, www.pan.com/Folksinger (CD/Cassette) • Brian plays both dulcimer and guitar on *Gypsy Road,* which focuses primarily on his original songs and tunes, including Gypsy Road, Black Nag, and Sing of the Sea. *Folksinger* features solo hammered dulcimer and is oriented toward more traditional material such as The Water Is Wide, Greenland Away, The Ship the Diamond, and Shenandoah.

A Celebration • Jim Lowman and Elaine Reichenbacher, 608 Park Street, Eustis, FL 32726, 352-357-2011 (CD/Cassette) • Jim and Elaine's recording features mountain dulcimer duets on twenty traditional tunes. Doug Richard adds some tasteful fiddle and bass to approximately half the cuts. Includes Prelude, Southwind, Over the Rainbow, and Foggy Dew.

Trapezoid: Hammered Dulcimer Quartet and Stringband • Rizzetta Music, Dept. Z., P.O. Box 530, Inwood, WV 25428 (CD/Cassette) • The original Trapezoid was formed in 1975 by four friends and instrument makers who shared a love for old-time music and hammered dulcimers. Sam Rizzetta, Paul Reisler, Pete Vigour, and Paul Yeaton formed an all-dulcimer quartet which was a historic first and a milestone in old-time music. This is a re-release of Trapezoid's landmark first album. Also included are three additional new dulcimer quartets and one new dulcimer duet with all the parts played by Sam Rizzetta. Includes British Grenadiers/Swinging on a Gate, Nonesuch, Opera Reel, Planxty George Brabizon, and Whiskey Before Breakfast.

Live from the Four Corners: A Saddlebag of Songs • Carolyn Smith, Singing Spruce Music, 1052 E 5th Ave, Durango, CO 81301-5322, carolynhsmith@frontier.net, (CD/Cassette) • Carolyn's recording pursues three themes: (1) The songs of Stephen Foster; (2) Off to Oregon: Farmers, Families, Saints and Sinners; and (3) Some Wore Blue and Some Wore Gray: Songs of the Civil War. Each theme is represented by some eight to twelve selections played by Carolyn on hammered dulcimer. Selections include My Old Kentucky Home, Old Folks at Home, Hard Times Come Again No More, and The Water Is Wide.

Put Your Shoes on the Porch • Sam Stone, Sassafras Productions, 808 Castetter Road, Henryville, IN 47126, 812-294-1719. (Book) • The Bearded Bard of Henryville returns with a delightful book of original Christmas carols arranged in both standard notation and tablature for mountain dulcimer. For years, Sam has been creating his own Christmas card by composing a new carol each year and sending it to his friends. His new book features more than a decade of Sam's efforts. Includes Put Your Shoes on the Porch, The Christmas Story, Gabriel and Mary, Bright Star, and All On a Christmas Day.

Popular Music of Cincinnati and Dances, Marches, Minuetts and Duetts of the Later 18th Century • Sara Johnson, The Kitchen Musician, 449 Hidden Valley Lane, Cincinnati, OH 45215, 513-761-7585 Kitchiegal@aol.com (Books) • Sara Johnson is back with Volumes 15 and 16 in her popular Kitchen Musician series for hammered dulcimer. The Cincinnati book, subtitled "The Ohio River Frontier from 1788 to 1825," came from research Sara is doing on music in her home town. Includes Gilderoy, The Rose Tree, and Roslin Castle. Sara's second book consists of tunes compiled from actual commonplace books, in which fiddlers and fifers copied their favorite tunes by hand. Includes Hob or Nob, Durang's Hornpipe, St. Patrick's Day in the Morning, and Bumper Squire Jones.

In Good Old Colony Times, Popular Tunes of Colonial America and the Revolutionary War • Pam Deemer, Macedonian Salad Publishing, 2280 Street De Ville, Atlanta, GA 30345. 501-679-2935 (Book) • Pam's book, presented in standard notation and in tablature for the mountain dulcimer, celebrates the music of colonial America. The melodies are the basic ones with ornamentation left to the player's discretion. Guitar chords are suggested. Ballad of Major Andre, Battle of the Kegs/Yankee Doodle, Bunker Hill, Captain Kidd, Chester, and more.

Do-It-Yourself Dulcimer Building—Start to Finish • Neal A. Koch, Littleleaf Press, P.O. Box 187, Milaca, MN 56353, 320-556-3624, littleleaf@maxminn.com (book) • In addition to complete step-by-step building directions and computer-generated plans for a hammered dulcimer, this book contains full string-

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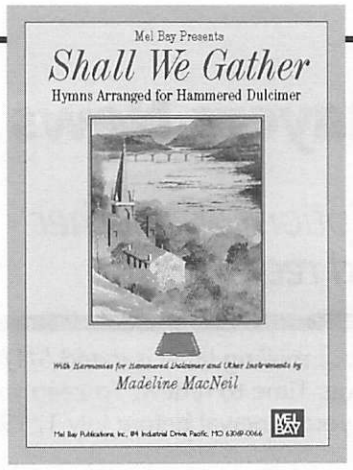

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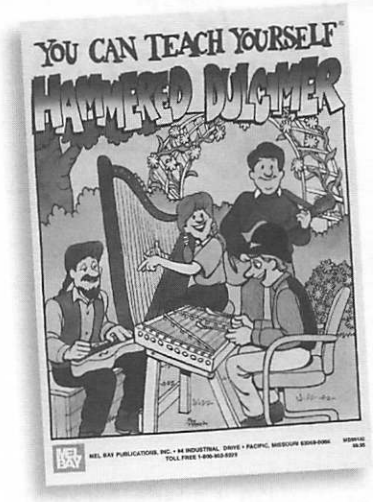

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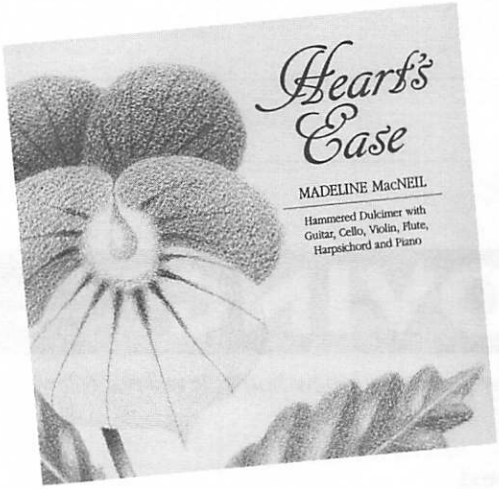

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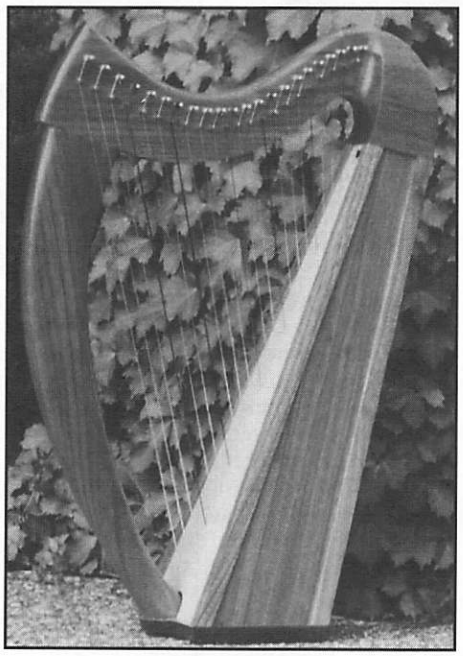

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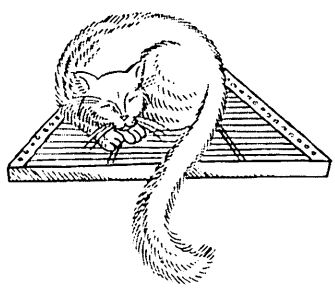

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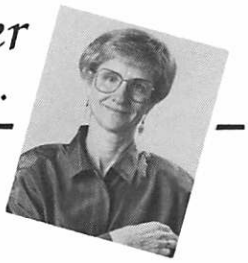

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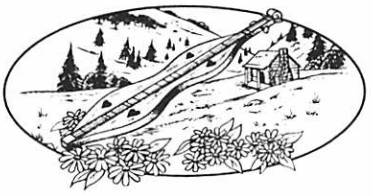
SIMPLE  SOUNDS

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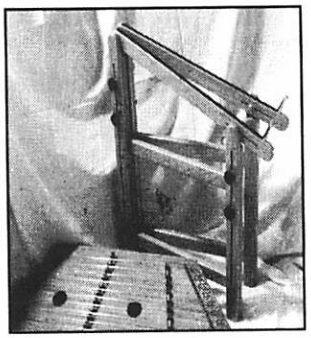

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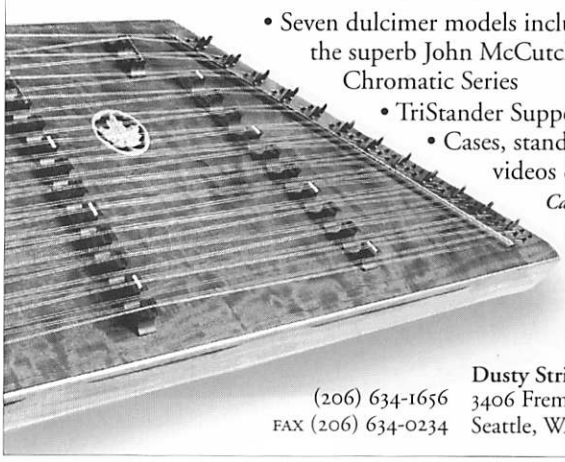

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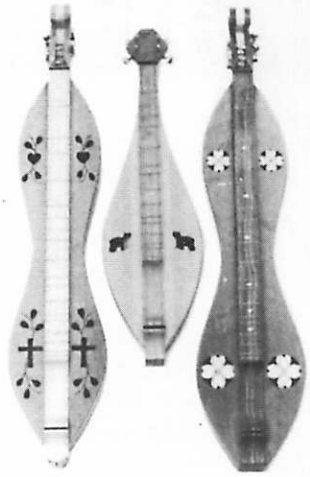

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